

MUSIC SUPERVISORS JOURNAL

Vol. XX

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No. 4

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES
Editorial Board: E. B. Birge, Chairman; John W. Beattie, Geo. O. Bowen, Louis W. Curtis, P. W. Dykema, Will Earhart, Karl W. Gehrkens, Max T. Krone, Paul J. Weaver

The Conference and the New Education

THE recent economic crisis has brought mankind to an earnest consideration of spiritual facts and values, and to an enlightened realization of the part that spirit plays in real living. We know now, better than ever before, that "Man cannot live by bread alone," and that the world starves for the invisible substance which feeds mind, soul and spirit. Every activity in present-day life is demonstrating with more or less clarity the fact that existence is dependent for its complete success upon the gratification which the individual feels, when his desire for satisfying inner experiences has been conclusively and effectively met.

Along with other social agencies, education is realizing that emphases formerly accepted as fundamental and sound have failed to prepare for that satisfying inner life, which the tragedy of the depression has revealed as of paramount importance to all mankind. The barren educational philosophy which sought to stress, as its chief aim, the accumulation of unrelated factual knowledge is being abandoned for the more vital principle which bases all learning on life experience, with its consequent opportunities for self-expression on the part of the learner.

As a feature of this changing educational point of view, the expressive arts are being summoned with frequent insistence to make their contribution to the "well-integrated personality" that must be our children's, if their school program of studies is to fulfill the obligation imposed upon it. The need for musical experience in the revised educational scheme of things is multiplying with increasing rapidity, and with this need come opportunities for teaching activities for which the music educator has long and devoutly prayed.

The new educational program implies a revision not only of educational theory but of educational practice as well. The changing point of view necessitates new approaches and new techniques. Content of courses and teaching procedures alike are being closely scrutinized and scientifically evaluated with resulting eliminations and substitutions. In this process of re-evaluation, music is undergoing the same scientific analysis to which all teaching activities are being subjected, with the result that new objectives are being set up and new approaches and new emphases established.

In this connection it is noted with satisfaction that the Conference, in its richly diversified program prepared for the 1934 Chicago meeting, is courageously accepting

the challenge of the "new deal" in education. Leaders in the field of school music, as well as experts from the professional world, will interpret the changing educational philosophy as it affects the teaching of music, emphasizing the opportunities for training for the fruitful use of leisure which our subject affords, and the mighty democratizing force that is inherent in the great art of music. In supplement to the pronouncement of this forward-looking pedagogical theory, the practice of these new ideas will be presented through demonstration by teachers who have achieved success in the field of music-educational experimentation. In addition to the purely pedagogical aspects of the sessions, the 1934 Conference program offers much in the way of musical performance by student and teacher groups. The Conference music is always a source of inspiration and wonder to its listeners, and the present program promises rich reward for those who travel to Chicago to attend its sessions.

Indeed, the 1934 Conference program typifies so well the multiform beneficial activities of our organization that we wonder at the occasional query of the non-member who asks, "What did the Conference ever do for me?" Short-sighted must that person be, who does not realize that the present dignity of the music educator's position is due in no small measure to the efforts of the Conference to elevate our calling to one worthy of respect and consideration, not only in the general teaching field but in the professional world itself. How nobly and valiantly has the Conference fought for the cause of music education during the past few years of storm and stress! In so fighting it has done battle for every single individual member of our profession throughout the country.

The "new deal," whether in politics or in education, implies a new coöperation. We need leaders now as always, but the great and healing events for which we long can come only from concerted interest and effort. The new coöperation, as it concerns the Conference, implies a renewed dedication to the cause of school music in its ever-changing aspects. It means consistent attendance at its sessions, a participation in its activities, and an abiding faith in the principles for which it stands.

The New Education and the Conference both point the way to that goal toward which all true education leads—the arrival at which means enrichment of the lives of our boys and girls with that beauty and power which only the things of the spirit, such as music, can supply.

LOUIS WOODSON CURTIS

The Music Teacher As Missionary

THE place of music in general education has been challenged during the past months. Many schools, in reducing their budgets for the so-called "fads and frills," are assuming that music can be dropped from the course of study without serious loss to the pupils. Supervisors and teachers of music are being discharged or transferred to other departments. The times are most discouraging to many who felt that the fight for music as an educational essential had been won.

Conditions are by no means hopeless, however, though that is small comfort to those who are suffering. Indeed, it is quite possible that certain elements of good may come out of the controversies which are being waged for and against the cultural subjects in schools.

For one thing, it is possible that music supervisors will be led to search their hearts and minds to discover just what music means to them, and just why they have decided to become music teachers. Was there a real call to service, or did the work merely promise pleasant activity? Was music so vital to their inmost natures that they were impelled to bring its beneficence to others, or was there a remunerative job at the end of certain limited preparation?

Let us not forget that the generation of school music teachers who preceded us met conditions far worse than those of today. In the face of discouragement, indifference, even contempt, they compelled educators, musicians, parents to recognize music as a vital force in life and in education. Do we remember that Lowell Mason began his mission of school music not only without

salary, but that he even was obliged to provide equipment and material for his classes? And his example was commonly followed by his contemporaries and successors. Indeed, it is only comparatively recently that school boards considered it their province to provide any of the music equipment now almost universally offered to pupils and teachers. The old-fashioned supervisor expected to make his "bricks without straw." His was a true missionary zeal, and the important place of music in the schools during the past few years was due primarily to his unselfish devotion.

Are we of today ready to follow the example of those earlier teachers? Do we really know our subject and its relation to life and education so well that we can present the case of music so convincingly, that even the most skeptical will be won? Are we so fired with the glowing beauty of music that our pupils carry its radiance into their homes and into the community? Are twenty-four hours a day all too short for the innumerable calls upon us to which we feel impelled to respond? Do we really believe that music must become the true core subject in the education for larger life toward which our civilization is headed? And do we each feel that as individuals we are worthy leaders in this cause so rich with promise of finer lives for our pupils?

If these days of difficulty can only lead us to search our souls until we find favorable answers to these questions and are fired with missionary zeal to carry on, then the depression will not have been in vain.

OSBOURNE MCCONATHY

Unfinished Business

THESE two words, so often linked together, tersely and accurately depict our normal condition. Our lives represent a constant state of "unfinished business." The consciousness of "unfinished business" is what makes us bestir ourselves to try to get things done, to improve matters, and in short, to make progress.

It was the large amount of unfinished business in the field of music education that impelled Philip C. Hayden in 1900 to pioneer in school music journalism, and to boldly launch a magazine whose pages should be open to all for the good of all. The frontiers extended and the music education program expanded—and presently the men and women responsible for this growth, seeing therein the opportunity for still greater growth and service, felt their inadequacy as individuals to cope with the problems of the unfinished business which their very success had created. Something had to be done about it, so *School Music* as the "unofficial" organ of the supervisors group, published the call for a conference. Thus was born the Music Supervisors National Conference, which had its beginning in the need for taking care of unfinished business—and which, because of its very

record of business completed, today has on hand more unfinished business than ever before!

The stockholders of a "going" commercial institution are as much interested in the total orders on hand as they are in the volume of sales for last year. It is the unfinished business on hand that keeps a firm or organization—or individual—"going." The several parallels that can be drawn are left to the reader, should he care to journey farther on this train of thought. Certainly, if we consider achievements, present service and opportunities for more service in the light of business completed, in progress and in prospect, the Music Supervisors National Conference is decidedly a *going* institution.

* * *

This train of thought, by the way, was evoked by the latest issue of *School Music* bearing the announcement of a transfer of ownership. Reminiscences of the early history of the Conference recall the close association of the organization and *School Music*, especially prior to the establishment of our own official organ, the MUSIC SUPERVISORS JOURNAL.

This is, perhaps, fitting time and place to pay tribute of

Music Supervisors Journal

appreciation to *School Music* and its founder. For a quarter century, until his death, Philip C. Hayden, held steadily to his course, never missing a publication date, compelling attention to problems paramount in those days, and providing the field of music education with the leavening, wholesome influence which is the particular prerogative of an independent periodical. Upon the passing of Mr. Hayden, his son assumed the management, and with Karl Gehrken as editor, carried on with the same breadth of purpose as its founder—in all, thirty-four years of distinctive and honorable service thus far given by this magazine.

It is reassuring that the first issue of *School Music* under the new management, prints the same platform contained in the first issue of the magazine, dated April, 1900. All success to the new managing editor, Ruth E. FitzSimons of Chicago, and continued success to *School Music*, in whose long life and brilliant record we all take pride.

* * *

The growth of the National Conference in twenty-seven years from a handful of members to our present powerful organization is too familiar a story to need retelling, but to me it always seems magical. This growth has not come from propagandizing for members, but from pressure of problems confronting individual music teachers. Problems of elementary school music, of sec-

ondary school, orchestra, band, instrumental training, music appreciation and all the rest, have crowded upon each other and are reflected in our many standing committees. The Research Council itself grew out of unfinished business left over from preceding sessions.

The development of the National Conference into its present form of related sectional organizations with national headquarters, a national executive secretary, a national president and biennial national meetings, grew out of the insistent need for a set-up that would provide for regional Conferences, while at the same time not losing a national consciousness and relationship. This is at least one instance of unfinished business which ended with a completely satisfactory settlement.

But after all, it is the accumulation of individual unfinished business which gives the National Conference its vast influence. It may be that some music teacher has attended his first Conference meeting with no questions as to his own work, but I have never heard of one returning home in that state of mind. He has come back humbled, grateful and inspired—and for him, “once a member, always a member.” With something of this in mind as a repeated personal experience, I share with thousands of my colleagues the feeling of the immeasurable privilege of attending our forthcoming Chicago meeting under the leadership of President Butterfield.

EDWARD B. BIRGE

Music and American Youth

DR. HAROLD G. CAMPBELL

Superintendent of Schools, City of New York

I AM particularly happy to be the speaker on this occasion—the first of a series of six broadcasts, made possible through the courtesy of the National Broadcasting Company in the interest of school music and music supervisors throughout our country.

As Superintendent of Schools in the City of New York, I believe in cultural education, and particularly music education. Schools are barren places without music, and a child's heart without singing is a lonesome heart.

It is interesting to note the rapid development of music education in our schools during the past fifty years. From the old-fashioned singing school we have grown into a field of artistic accomplishment. The majority of our children are now familiar with the works of the great masters. Hundreds of thousands of pupils are practicing daily in orchestras, bands, choruses, and every form of musical activity possible in public education. Students now receive major credit for music study, and right thinking educators are in accord concerning the value of music as a great social leavening force.

In the early days of Greek education music occupied first place in the curriculum. It is true that the music of the Greeks included mathematics, but when we consider the development of the arts subsequent to Greek philosophy, we can accept with approval its place in modern education.

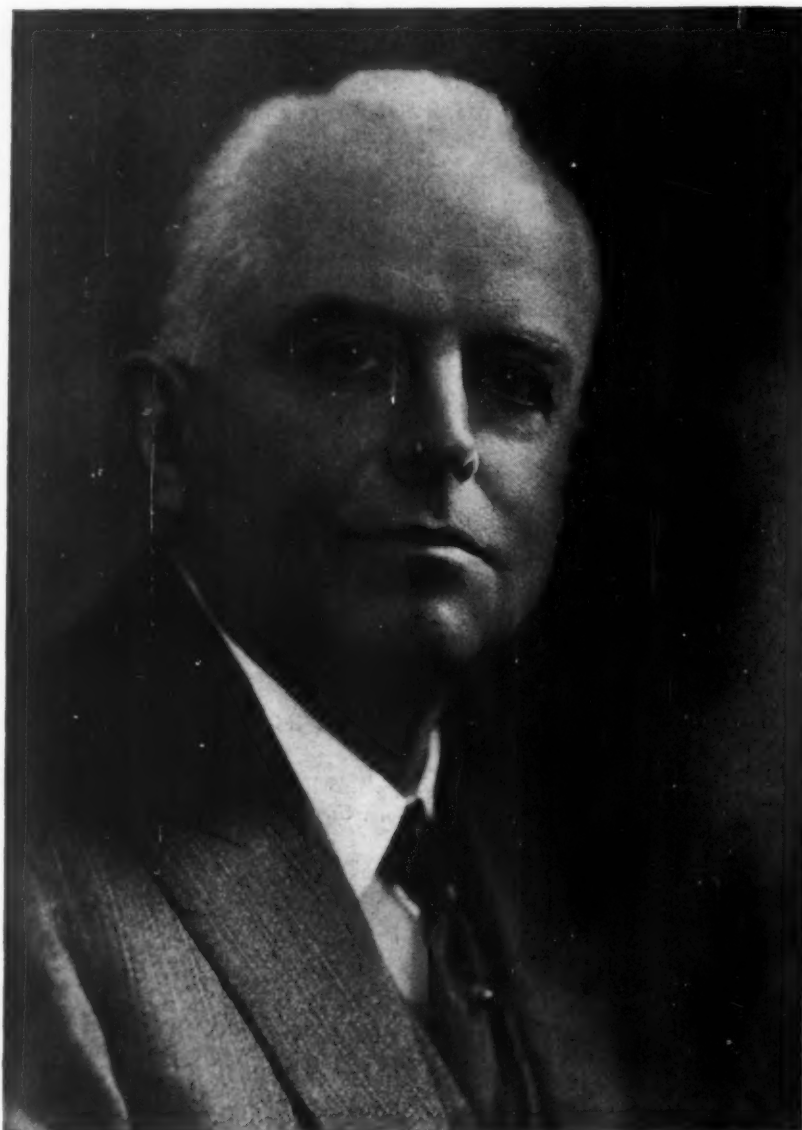
The history of music is largely the political history of the world's development, and so in teaching we endeavor to articulate music with geography, history and literature, in order that all children may understand how vital music is in preparation for living.

The Music Supervisors National Conference is doing a major piece of work in bringing school music to the attention of the public, and these broadcasts are designed to show what is being done.

New York City volunteered to take the initial program, to which you are listening. The comprehensive nature of this program speaks for itself. The performers are New York City school pupils, singing and playing to the children of the country, who in turn will repay the compliment by their own delightful programs to be submitted in subsequent broadcasts.

The past few years have been trying years for an anxious world. In moments of trouble and sorrow people turn to music to soften the pain of a day. At no time in the history of America have we needed music more than now—and so I state that I consider music education of prime importance, and pledge myself as Superintendent of Schools to do everything in my power to uphold the hands of all teachers who devote themselves to the preservation of the arts.

Note: This is the address delivered by Superintendent Campbell on the first broadcast of the “Music and American Youth” series sponsored by the Music Supervisors National Conference.



WALTER H. BUTTERFIELD

President
Music Supervisors National
Conference

The National President's Page

ARRANGEMENTS are practically complete for our biennial Conference at Chicago, April 8-13. We are looking forward to a great meeting, the beneficial effects of which will be felt throughout the field of music education. There is nothing false or forced about our optimism. The United Conferences are indeed *united* in purpose as well as in effort, as is evidenced by the work which has been done by the many officers and members who are contributing to the preparations for our convention. Moreover, there is something infectious about the enthusiasm and earnestness of the several hundred people comprising the committees and coöperating groups in and about Chicago. Indeed, I had a most inspiring experience when I visited Chicago early in March and glimpsed the organization built up by our hosts. Superintendent Bogan, general chairman of the Convention Committee, is working constantly and whole-heartedly with his people, and he has an able, dynamic lieutenant in Hobart Sommers, secretary of the committee. The various sub-committees are doing most efficient work—and they concede no obstacle in their determination to help make this the most outstanding meeting the Conference has ever had.

From the beginning of our plans, it has been the intention of your President and Executive Committee that this meeting shall be keyed to the needs of the time. The content of the program is different in many respects from any of the past—and likewise conditions of today vary from those of the past. With the counsel and aid of many Conference leaders, we have sought to choose themes, speakers and features which will provide a program to fit present conditions. We believe we have succeeded—but shall, of course leave it to you to pass final judgment.

We have endeavored to choose speakers who have definite contributions to make at this time in their discussions of the various themes, their helpful suggestions—and, very likely, helpful criticisms. The week will be full of interesting and beautiful music, with no over-abundance of any type. There will be a variety of special events, with all the traditional features—and, we hope, sufficient time for visiting with friends, and the informal “impromptus” that are so enjoyable.

We have striven valiantly to keep our promise not to overload the program. This is a difficult promise to keep; furthermore, there is a decided difference of opinion on the questions of program length and total content. We have done our best to provide the right amount and quality. Again—we shall leave it to you to judge of our success.

One thing is certain: We can secure the maximum benefit from our meeting only by turning out the full forces of the Conference membership. Early promise of attendance from all parts of the country indicates that the indomitable Conference spirit is not dimmed

by problems and difficulties of the period, but rather that all sense the greater need for sharing this opportunity to give and receive inspiration and help.

We shall look for you in Chicago the week of April 8!

The Conference on the Air

THE six educational broadcasts, arranged under the guidance of Chairman Dykema and his committee, in coöperation with the National Broadcasting Company, made a fine beginning Sunday forenoon, March 4th. The national and local committees, the National Broadcasting Company, and everyone connected with these broadcasts deserve the warmest appreciation and thanks of the Conference. Our gratitude is extended just as fully to the young musicians of the choral and instrumental groups participating in the programs.

The committee is also planning a second series of broadcasts to be put on the air at Chicago during Conference week. Both the National Broadcasting Company and the Columbia Broadcasting System will provide network facilities for these programs. In addition, a series of pre-Conference radio addresses and announcements has been inaugurated by the convention committee through the good work of Esther Goetz, Chairman of Publicity. Stations KYW and WCFL of Chicago have our especial thanks for courtesies extended in this connection.

These broadcasts should, and I am sure will, prove to be one of the finest pieces of publicity given music education in the public schools. How else could the country at large be reached so completely and effectively as through radio?

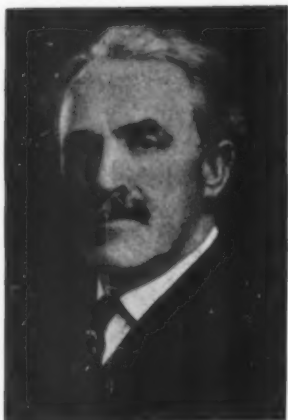
It must be remembered that a tremendous amount of work is involved in planning and carrying out these various radio features for the Conference. The planning, the rehearsing, the transportation of large groups to the studios, the effort and time of the speakers—all sum up to a most impressive contribution in behalf of music education. It is this willingness of dynamic people to give freely of their thought, time, and strength which has made the Music Supervisors National Conference the influential organization it is today.

The Exhibitors and the Advertisers

NOT the least important factor in the success of our Chicago meeting, educationally and financially, will be the contributions of the exhibitors. It is another source of inspiration to see the number, extent and variety of displays listed on the exhibitors pages in this issue. Glance through the list, and study the announcements in the advertising section of this JOURNAL. You will find the list of exhibitors and advertisers to be a comprehensive directory of the firms and institutions serving the music education field.

By all means plan to spend the open periods of your schedule on the fifth floor of the Stevens.

Walter H. Butterfield



WM. J. BOGAN
Chairman 1934 Convention
Committee



RABBI JAMES G. HELLER
Member Cincinnati Board of
Education



RUDOLPH GANZ
Pres. Chicago Musical College



HOLLIS DANN
Conductor National Supervisors
Chorus

Program

Music Supervisors National Conference

Twenty-Third Meeting (Fourth Biennial)

CHICAGO, APRIL 8-13, 1934

(Subject to Change)

Saturday, April 7

Music Education Research Council.
Executive Committee of the M. S. N. C.
1934 Convention Committee.

Sunday, April 8—Forenoon

9:00 Registration, fifth floor, Stevens Hotel.

9:30 Music Education Broadcasts. Programs received in
Grand Ballroom.

11:00 Board of Directors of the M. S. N. C., biennial busi-
ness meeting. Fowler Smith, Second Vice-President,
presiding.

Sunday, April 8—Afternoon

3:00 Concert by the In-and-About Chicago Elementary
School Chorus of five hundred. Ann Trimmingham,
Oak Park, Ill., Conductor. (Stevens Hotel, Grand
Ballroom.)

5:00 Reception given by In-and-About Chicago Music
Supervisors Club to visiting officers and members of
"In-and-About" Supervisors Club (North Ballroom).

Sunday, April 8—Evening

7:00 Combined Service with the Chicago Sunday Evening
Club at Orchestra Hall. Through the courtesy of
Clifford W. Barnes, President, and Edgar Nelson,
Director of Music, the Conference has been asked to
join in this service. Arrangements for the Conference
in charge of the Founders, Frances E. Clark, Chair-
man.

Marshall Field Chorus of 200, Sunday Evening Club
Chorus of 125, both directed by Edgar Nelson.
Stanley Martin, Organist; Robert Yale Smith, Accom-
panist.

Five-minute addresses by three Conference members
representing the Founders.

Speaker of the evening, Dr. Harry Emerson Fosdick,
Riverside Church of New York.

10:00 Informal get-together in the Lounge of the Stevens
Hotel. Singing in the Grand Staircase. Haydn M.
Morgan, Grand Rapids, Mich., Chairman of Song As-
semblies. Leaders: George Oscar Bowen, Tulsa,
Oklahoma; Francis Findlay, Boston.

Monday, April 9—Forenoon

7:30 Registration, fifth floor, Stevens Hotel.

Exhibits open—auspices Music Education Exhibitors
Association (fifth floor).

Music Education Achievements Exhibit, Writing
Room, second floor. Fowler Smith, Director of Music,
Detroit, Chairman.

8:30 National Music Supervisors Chorus Rehearsal (Grand
Ballroom). For enrolled members of the Chorus only.
No visitors admitted to this rehearsal.

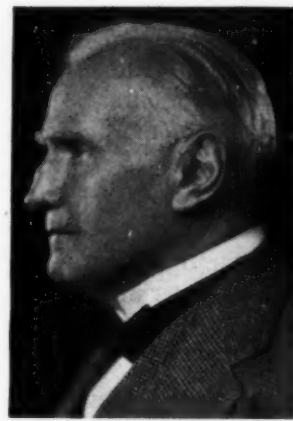
9:00 National Instrumental Ensemble Competitions, aus-
pices of National School Band Association and Na-
tional School Orchestra Association, in coöperation
with the M. S. N. C. Committee on Instrumental
Affairs. Adam P. Lesinsky, Whiting, Ind., and A. R.
McAllister, Joliet, Ill., Co-Chairmen.

Woodwind Quartet Contest (South Ballroom). Con-
test Director: O. J. Kraushaar, Waupun High School,
Waupun, Wis.

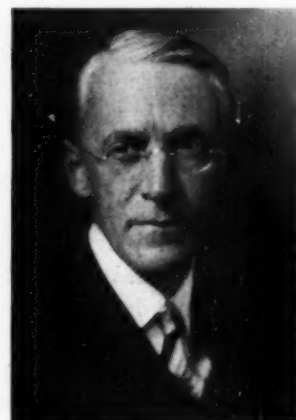
String Quartet Contest (North Ballroom). Contest
Director: Adam P. Lesinsky, Whiting City Schools,
Whiting, Ind.



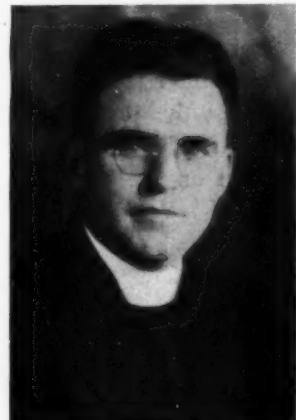
HOBART SOMMERS
Secretary 1934 Convention
Committee



WALTER DAMROSCH
Guest Conductor and Speaker

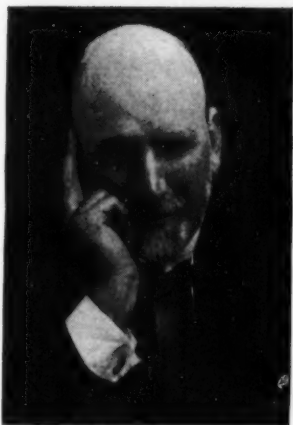


ERNEST H. WILKINS
President Oberlin College



REV. D. F. CUNNINGHAM, LL.D.
Supt. Archdiocesan Schools of
Chicago

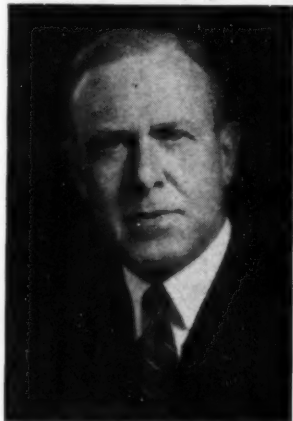
Music Supervisors Journal



SIR HUGH ROBERTSON
Glasgow, Scotland



GEORGE DASCH
Director, Chicago Little Sym-
phony Orchestra



CHARLES H. LAKE
Superintendent of Schools,
Cleveland



A. J. STODDARD
Superintendent of Schools,
Providence

March, Nineteen Thirty-four

Monday Forenoon—Continued

- 11:00 Official Opening of the Conference (Grand Ballroom). Harrison High School Band, Chicago, Ill. Captain John H. Barabash, Conductor.
Address of Welcome—Dr. William J. Bogan, Superintendent of Schools, Chicago; General Chairman of 1934 Convention Committee.
Address by the President of the Music Supervisors National Conference, Dr. Walter H. Butterfield, Director of Music, Providence, R. I.
Address—"The Problems of Leisure" (speaker to be announced).
Election of Nominating Committee.

- 12:30 Luncheon Meetings.
State Chairmen.
Teachers College, Columbia University.
National Music Camp.

Monday, April 9—Afternoon

- 1:00 Woodwind Quintet Contest (South Ballroom). Contest Director: George Waln, Oberlin College, Oberlin, Ohio.
Brass Ensemble Contest (North Ballroom). Contest Director: J. Irving Tallmadge, Proviso Township High School, Maywood, Illinois.
1:30 Visit the exhibits.
2:30 General Session (Grand Ballroom).
The Choir of the Arthur Jordan Conservatory of Music, Max T. Krone, Director.
Address—"Social Betterment Through Art," Dr. Ernest H. Wilkins, President of Oberlin College, Oberlin, Ohio.
Woodwind Ensemble, University of Wisconsin. Orien E. Dalley, Director.
Address—"Fusion of Art Forces with Life," Dr. Frederick M. Hunter, Chancellor of University of Denver.
4:30 Visit the exhibits.

Monday, April 9—Evening

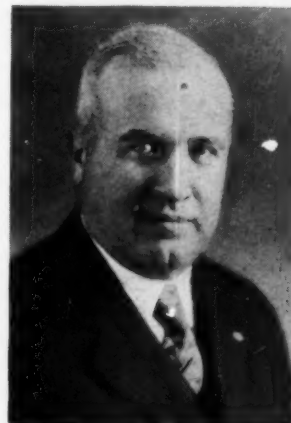
- 8:00 Chicago High School Festival Concert (Auditorium Theater).
Marshall High School Orchestra (110 players). Merle Isaac, Conductor.
All Chicago High School Girls' Chorus (500 voices). Edith M. Wines, Conductor.
Roosevelt High School Choir (200 voices). Erhardt Bergstrasser, Conductor.
Carl Schurz High School Boys' Chorus and Mixed Chorus (500 voices). LeRoy Wetzel, Conductor.
10:00 Reception and Dance (Grand Ballroom). Complimentary to the members of the Conference through the courtesy of the Music Education Exhibitors Association.

Tuesday, April 10—Forenoon

- 7:15 Breakfast: Chairmen of the Section Meetings.
8:00 Visit the exhibits.
8:30 National Music Supervisors Chorus Rehearsal (Grand Ballroom). Conference members not enrolled in the Chorus are privileged to attend this rehearsal and the rehearsals on Wednesday and Thursday mornings.
9:00 Multiple Ensemble Rehearsals:
Woodwind Quintets (Tower Ballroom).
Brass Sextets (Auditorium Hotel Ballroom).
Woodwind Quartets (Lyon & Healy Hall).
String Quartets (Little Symphony Orchestra Rehearsal Hall, Lyon & Healy Bldg.).
10:15 Section Meetings:
College and University Music (Private Dining Room No. 2). Glen Haydon, University of California, Berkeley, Chairman.
Music Supervision (West Ballroom). Russell V. Morgan, Director of Music, Cleveland, Ohio, Chairman.
Rural School Music (South Ballroom). Ada Bicking, Butler University and Arthur Jordan Conservatory of Music, Indianapolis, Chairman.



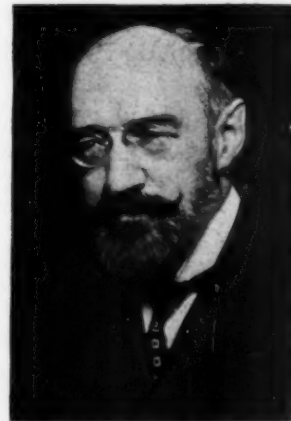
FRANCES ELLIOTT CLARK
"Mother of the Conference"



FREDERICK M. HUNTER
Chancellor, Denver University



ADA BICKING
Chairman, Rural School
Music Committee



GEORGES BARRÈRE
Director, Barrère Little Symphony
and Barrère Woodwind Ensemble



RUSSELL V. MORGAN
1st Vice-President



FOWLER SMITH
2nd Vice-President, Nat'l Conf.
President, North Central Conf.



R. LEE OSBURN
Executive Committee



HERMAN F. SMITH
Executive Committee

Tuesday Forenoon—Continued

Junior and Senior High Vocal (North Ballroom). Russell Carter, State Supervisor of Music, Albany, N. Y., Chairman.

Music in the Parochial Schools (Grand Ballroom). Sister Mary Antonine, Rosary College, River Forest, Ill., Chairman.

12:30 Luncheon Meetings:

Sectional Conference Presidents.

American Choral and Festival Alliance, Mrs. Wm. Arms Fisher, Boston, Mass., President.

National School Orchestra Association and National School Band Association.

Northwestern University.

Tuesday, April 10—Afternoon

1:00 Multiple Ensemble Rehearsals:

Woodwind Quintets (Tower Ballroom).

Brass Sextets (Auditorium Hotel Ballroom).

Woodwind Quartets (Lyon & Healy Hall).

String Quartets (Little Symphony Orchestra Rehearsal Hall, Lyon & Healy Bldg.).

1:30 Visit the exhibits.

2:30 General Session.

Northwestern University Band and Men's Glee Club, Glenn C. Bainum, Director.

Business Meeting.

Address—"Education Through Music, from the General Viewpoint," Rabbi James G. Heller, Cincinnati.

A Cappella Choir of Central High School, Tulsa, Oklahoma, George Oscar Bowen, Conductor.

Address—"Education Through Music, from the School Viewpoint," Dr. C. H. Lake, Superintendent of Schools, Cleveland, Ohio.

3:00 National School Orchestra Association—Annual Meeting (Lower Tower Ballroom).

4:30 Visit the exhibits.

Tuesday, April 10—Evening

6:30 Founders' Dinner (North Ballroom). Frances Elliott Clark, Chairman.

8:15 Instrumental Ensemble Festival. Under the auspices of the Instrumental Affairs Committee, in coöperation with the National School Band and Orchestra Associations. Directors: George Waln, O. J. Kraushaar, Adam P. Lesinsky, J. Irving Tallmadge. Guest Conductors: Georges Barrère, George Dasch, Austin A. Harding, Lee M. Lockhart. Committee: Joseph E. Maddy, Chairman M.S.N.C. Committee on Instrumental Affairs; A. R. McAllister, President, National School Band Association; Adam P. Lesinsky, President, National School Orchestra Association.

8:30 Visit the exhibits.

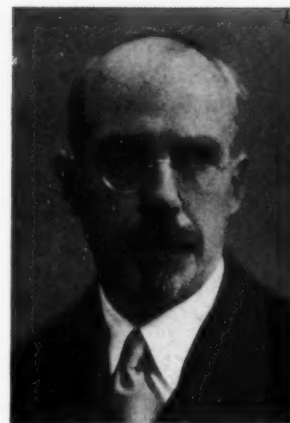
10:30 Informal Singing in the Grand Staircase. Leaders: John Henry Lyons, Pasadena, California; Marguerite V. Hood, Helena, Montana.

Wednesday, April 11—Forenoon

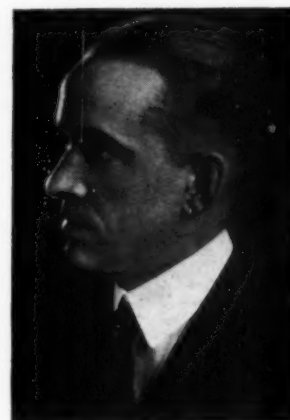
8:30 National Music Supervisors Chorus Rehearsal (Grand Ballroom).

Visit the exhibits.

10:00 National High School Solo Singing Contest (South Ballroom). Under the auspices of the Committee on Vocal Affairs of the M.S.N.C. and the American Academy of Teachers of Singing with the coöperation of the Chicago Council of Teachers of Singing. This is the final competition for students who received honor awards in the preliminaries conducted by the Sectional Conferences. The singers will be ranked according to merit irrespective of voice classification. The five competitors receiving the highest honor grade will be awarded a full free scholarship for one year in one of the following schools: The Eastman School of Music, Rochester, New York; the New England Conservatory



KARL W. GEHRKEN
Executive Committee



ERNEST G. HESSER
Executive Committee



FRANCES SMITH CATRON
President, Southwestern Conf.



J. HENRY FRANCIS
President, Southern Conference

Music Supervisors Journal



LAURA BRYANT
President, Eastern Conference



ARTHUR G. WAHLBERG
Pres., California-Western Conf.



CHARLES R. CUTTS
President, Northwest Conference



WILLIAM C. MAYFARTH
Board of Directors

March, Nineteen Thirty-four

Wednesday Forenoon—Continued

of Music, Boston, Massachusetts; The Institute of Musical Art of the Juilliard School of Music, New York, N. Y.; The Cincinnati Conservatory of Music, Cincinnati, Ohio; and the Denver College of Music, Denver, Colorado.

10:15 Section Meetings:

General Elementary (Grand Ballroom). Mary E. Ireland, Director of Music, Sacramento, Calif., Chairman. High School Theory (Private Dining Room No. 2). Francis Findlay, New England Conservatory of Music, Boston, Chairman.

Junior and Senior High Instrumental (North Ballroom). Charles B. Righter, University of Iowa, Iowa City, Chairman.

Music Administration (West Ballroom). George Gartlan, Director of Music, New York City, Chairman.

12:15 Sectional Conference Luncheons.

12:30 Delta Omicron Luncheon.

Wednesday, April 11—Afternoon

1:30 Visit the exhibits.

2:00 Solo Singing Contest (West Ballroom).

3:00 Section Meetings:

Voice Class Section (West Ballroom). Ralph W. Wright, Director of Music, Indianapolis, Ind., Chairman.

Piano Class (Grand Ballroom). Agnes Benson, Supervisor of Music in the Elementary Schools, Chicago, Chairman.

Tests and Measurements (Private Dining Room No. 2). Jacob Kwalwasser, Professor of Music Education, Syracuse University, Chairman.

School Choirs in Elementary Grades (North Ballroom). Ernest G. Hesser, Director of Music, Cincinnati, Ohio, Chairman.

Elementary Instrumental (South Ballroom). Helen M. Hannen, Supervisor of Elementary Music, Cleveland, Ohio, Chairman.

4:00 Delta Omicron Tea.

5:00 Phi Mu Alpha Sinfonia Central Province convention (Auditorium Hotel). Initiation at five o'clock, followed by dinner to which all Sinfonians will be welcome.

Visit the exhibits.

5:30 Sigma Alpha Iota Dinner, Gertrude Evans, President.

5:45 Mu Phi Epsilon meeting, Mrs. Eugene E. Gamble, Jr., Chairman.

Chicago High School Music Teachers Club Informal Dinner and Get-Together, preceding In-and-About Chicago High School Festival Concert, Hyacinth Glomski, President. Out of town Conference members, as well as members of the club and their friends are invited to attend. (Woman's Club, 72 East 11th St.)

Wednesday, April 11—Evening

8:00 In-and-About Chicago High School Festival Concert (Auditorium Theater).

Chorus of 600 under the direction of R. Lee Osburn, Director of Music, Proviso Township High School, Maywood, Ill.

Orchestra of 230 directed by William D. Revelli, Director of Instrumental Music, Hobart, Ind.

10:30 Informal Singing in the Grand Staircase. Leaders: Richard W. Grant, State College, Pa.; Lawrence G. Nilson, Atlanta, Ga.

Thursday, April 12—Forenoon

8:30 National Music Supervisors Chorus Rehearsal (Grand Ballroom). Also rehearsal of the Auxiliary Chorus—open to all Conference members.

Visit the exhibits.



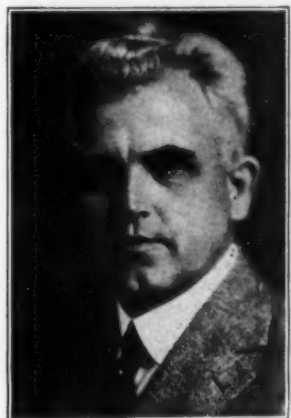
J. LUELLA BURKHARD
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VINCENT HIDEN
Board of Directors

Thursday Forenoon—Continued

10:15 Augustana College Choir, Rock Island, Ill., Henry Veld, Conductor.

Biennial Business Meeting and Election of Officers. President Walter H. Butterfield, presiding.

Address—"Philosophy and Practice of Adjudication," Sir Hugh Robertson, Glasgow, Scotland.

12:30 Luncheon Meetings:

American Music and American Composers' Round Table, Eric De Lamarter, Chairman.

Music Appreciation.

Crane Department of Music, State Normal School, Potsdam, N. Y.

Thursday, April 12—Afternoon

1:30 Visit the exhibits.

2:30 Section Meetings:

Music Appreciation (Grand Ballroom). Sadie M. Rafferty, Director of Music, Evanston, Ill., Chairman.

Teacher Training (South Ballroom). Karl W. Gehrkens, Oberlin College, Oberlin, Ohio, Chairman.

Festivals and Contests (West Ballroom). Helen McBride, Louisville, Ky., Chairman.

Small Vocal Ensembles (North Ballroom). Carol M. Pitts, Head Department of Music, Central High School, Omaha, Neb., Chairman.

Radio (NBC Studios, 222 North Bank Drive). Louis Woodson Curtis, Director of Music, Los Angeles, Chairman.

4:00 New York University Reception (Lower Tower Ballroom).

4:30 Visit the exhibits.

Thursday, April 12—Evening

7:00 Biennial Dinner of the Music Supervisors National Conference (Grand Ballroom).

Toastmaster—Rudolph Ganz, President Chicago Musical College.

Speaker to be announced.

Chicago A Cappella Choir, Noble Cain, Conductor.

One other feature to be announced.

Committee in charge of arrangements: Sadie M. Rafferty, Evanston, Ill., Mrs. Avis T. Schreiber, Mrs. Blanche Skeath, Mrs. Isabel Swanstrom.

10:00 Informal singing in the Grand Staircase. Leaders: Harper C. Maybee, Kalamazoo, Mich.; Helen McBride, Louisville, Ky.

Friday, April 13—Forenoon

8:00 National Committee on Music in Education (breakfast meeting). Frances Elliott Clark, Chairman.

8:30 Visit the exhibits.

9:00 National Music Supervisors Chorus Rehearsal (Auditorium Theater).

10:30 General Session (Grand Ballroom).

Elementary School Chorus from the Chicago Public Schools, conducted by Mrs. Avis T. Schreiber, Supervisor of Music in the Elementary Schools of Chicago.

Address—"The Relation of the Arts to the Purposes of Democracy," Dr. Alexander J. Stoddard, Superintendent of Schools, Providence, R. I.

Five-minute addresses by Presidents of Sectional Conferences.

A Cappella Chorus of Central High School, Omaha, Nebraska, Carol M. Pitts, Conductor.

12:30 Luncheon Meeting:

Life Membership, Frances Elliott Clark, Chairman.

Friday, April 13—Afternoon

1:30 Visit the exhibits.

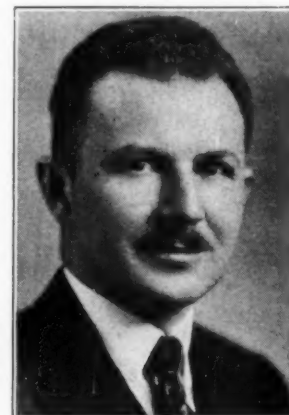
2:30 General Session (Grand Ballroom).

Grand Rapids Junior College Trombone Quartet.

Theme—"The Conference and the Leisure Time Problem." Arrangements in charge of the M. S. N. C. Committee on Music and Leisure Time, Osbourne



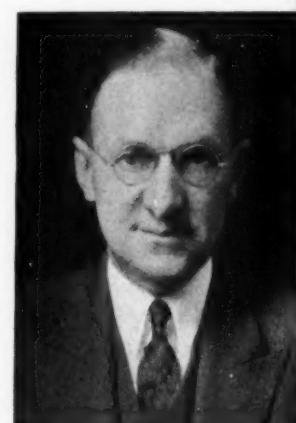
MARGUERITE V. HOOD
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Board of Directors



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RALPH G. WINSLOW
Board of Directors



ADAM P. LESINSKY
President, National School
Orchestra Association



EDITH M. WINES
President, In-and-About Chicago
Music Supervisors Club



BERNARD FISCHER
President, Chicago Public
Schools Orchestra Association



CHARLES F. NORRIS
Pres., Chicago Public High Schools
Band and Orchestra Parents Ass'n

Friday Afternoon—Continued

McConathy, Glen Ridge, N. J., Chairman. Speakers of national prominence will discuss the place of the music supervisors in the new era of greater leisure.

Friday, April 13—Evening

- 8:00 Concert by the National Music Supervisors Chorus. Hollis Dann, Conductor, assisted by Lane High School Orchestra of Chicago, Oscar W. Anderson, Conductor (Auditorium Theater).
- 10:30 Informal Singing in the Grand Staircase. Leaders: J. A. Breese, Oshkosh, Wis.; John C. Kendel, Denver, Colo.



A Great Music Festival

THE special programs and musical interludes will provide a music festival of major proportions. The following list of participating organizations and selected groups is subject to a number of important additions, announcements of which have not been released at the time the JOURNAL goes to press:

Central High School A Cappella Choir of Tulsa, Oklahoma; The Arthur Jordan Conservatory Choir, Indianapolis; University of Wisconsin Woodwind Ensemble; Northwestern University Band and Men's Glee Club; Central High School A Cappella Choir of Omaha, Neb.; The Cardinal's Cathedral Choristers, Chicago; St. Giles Surplined Choir, Oak Park, Ill.; Chicago University Midway Singers; Chicago A Cappella Choir; Winnetka (Ill.) High School Orchestra; Augustana College Choir; Maywood (Ill.) Junior Band; In-and-About Chicago Elementary School Chorus of 600, High School Chorus of 600, and Orchestra of 230; Marshall Field Chorus; Sunday Evening Club Chorus; New Trier High School Boys' Octet; Western Reserve University Singers.

From Chicago: Lane Technical High School Orchestra; Lindblom A Cappella Choir; All-Chicago High School Girls' Chorus of 500; Roosevelt High School Choir of 200, Carl Schurz Boys' Chorus and Mixed Chorus of 500, Marshall High School Orchestra, Chicago Elementary School Chorus of 500, Harrison High School Band, Boys' Choir of Knickerbocker School, Ryder Elementary School Choir, Choruses from St. Sabina's, St. Brendan's, the Visitation Schools and the Schools conducted by the Sisters of Mercy, and other groups from the public and parochial schools of the Chicago area, featuring various phases of music work, including class piano and class voice instruction.

Other cities which will be represented by instrumental or vocal groups include: Cicero, Ill.; Whiting, Ind.; Farwell, Mich.; Riverside, Ill.; Wheaton, Ill.; Ann Arbor, Mich.; Evanston, Ill.; Frankfort, Ind.; Oblong, Ill.; Downers Grove, Ill.; Pocatello, Idaho; Urbana, Ill.; Fort Thomas, Ky.; Iowa City, Ia.; Springfield, Mo.; Cleveland, O.; Chicago Heights, Ill.

Special Events

AMONG the organizations and special groups arranging for meetings, luncheons or other events in connection with the Conference are:

- American Choral and Festival Alliance, Tuesday noon.
American Music and American Composers' Round Table, Thursday noon.
Chicago High School Music Teachers Club Dinner, Wednesday.
Crane Department of Music, State Normal School, Potsdam, N. Y., Thursday noon.
Delta Omicron Luncheon and Tea, Wednesday.
Founders Dinner, Tuesday.
International Music Conference, Wednesday.
In-and-About Chicago Music Supervisors Club Reception, Sunday.
Life Membership Luncheon, Friday.
Mu Phi Epsilon Dinner, Wednesday.
Music Appreciation Luncheon, Thursday noon.
Music Education Exhibitors Association Reception and Dance, Complimentary to Conference Members, Monday.
National Committee on Music in Education Breakfast, Friday.
National Music Camp, Monday noon.
National School Band and National School Orchestra Associations, Tuesday noon.
National School Orchestra Association—Annual Meeting, Tuesday.
New York University Reception, Thursday.
Northwestern University, Tuesday noon.
Phi Mu Alpha-Sinfonia Initiation and Dinner, Wednesday.
Sectional Conference Luncheons and Business Meetings, Wednesday.
Sectional Conference Presidents, Tuesday noon.
Sigma Alpha Iota Dinner, Wednesday.
State Chairmen, Monday noon.
Teachers College, Columbia University, Monday noon.

Hotels, Railroad Rates, Information

THE STEVENS is the official hotel. Minimum rates: \$3.00 (one person in room); two persons in room with double bed, \$4.50. Rates in other hotels near the Stevens range from \$1.50 up. For further information, address the Conference office.

(Refer to hotel announcements in this issue—see advertisers' directory, page 4.)

Fare and one-third for the round trip on all railroads, except in cases where lower rates are now in effect.

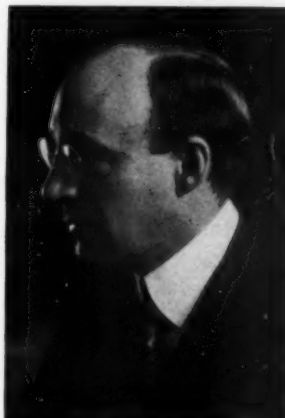
IMPORTANT: To secure the FARE AND ONE-THIRD round trip rate you MUST HAVE A MEMBER'S CONVENTION CERTIFICATE. This may be obtained from the Conference office. If you are not now a member, enclose dues for 1934 when requesting certificate.



A. R. McALLISTER
President, National School
Band Association



HYACINTH GLOMSKI
President, Chicago High School
Music Teachers Club



THOMAS N. MACBURNAY
President, Chicago Council of
Teachers of Singing



HOWARD STURE
President, Chicago Public
Schools Band Association



CHARLES E. GRIFFITH
President, Music Education
Exhibitors Association



WILL EARHART
Chairman, Research Council



C. C. BIRCHARD
Chairman, Advisory Committee
on Conference Finance



PAUL J. WEAVER
Chairman, College and University
Committee

The Section Meetings

INDEX

THIS "index" is not intended as a complete or arbitrary classification of section meetings, but is offered chiefly for its suggestive value. Obviously the list of meetings under each heading is subject to considerable extension, with various optional combinations for the daily schedule according to the interests of the individual. In order to secure maximum value from the convention, therefore, each person will carefully study the program and prepare his own daily "time table."

FOR THOSE INTERESTED IN MUSIC IN THE ELEMENTARY GRADES

Tuesday Forenoon.....Music in the Parochial Schools
Wednesday Forenoon.....Elementary Music General
Wednesday Afternoon.....School Choirs in Elementary Grades
Elementary Instrumental
Piano Class
Thursday Afternoon.....Music Appreciation

FOR THOSE WHO ARE INTERESTED IN VOCAL MUSIC

Tuesday Forenoon.....Junior and Senior High Vocal
Wednesday Forenoon.....Solo Singing Contest
Wednesday Afternoon.....School Choirs
Voice Training Classes
Thursday Afternoon.....Small Vocal Ensembles
Thursday Afternoon.....Music Appreciation

FOR THOSE INTERESTED IN INSTRUMENTAL MUSIC

Monday Forenoon.....Ensemble Contests
Tuesday Forenoon.....Ensemble Rehearsals
Tuesday Afternoon.....National School Orchestra Ass'n
Wednesday Forenoon.....Jr. and Sr. H. S. Instrumental
Wednesday Afternoon.....Elementary Instrumental
Piano Class Sessions
Thursday Afternoon.....Music Appreciation

FOR THOSE INTERESTED IN COLLEGE AND UNIVERSITY MUSIC

Tuesday Forenoon.....College and University Music
Wednesday Afternoon.....Tests and Measurements
Thursday Afternoon.....Teacher Training

FOR THOSE INTERESTED IN TEACHER TRAINING

Tuesday Forenoon.....College and University Music
Rural School Music
Music Supervision
Wednesday Afternoon.....Tests and Measurements
Thursday Afternoon.....Teacher Training

FOR THOSE INTERESTED IN SUPERVISION AND ADMINISTRATION

Tuesday Forenoon.....Music Supervision
Wednesday Forenoon.....Music Administration
Wednesday Afternoon.....Tests and Measurements
Thursday Afternoon.....Teacher Training

MEETINGS OF SPECIAL INTEREST

Tuesday Forenoon.....Rural School Music
Wednesday Forenoon.....High School Theory
Thursday Afternoon.....Festivals and Contests
Radio, Music Teaching by

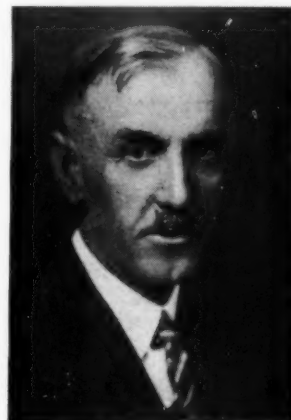
PROGRAM OUTLINES

FOLLOWING are condensed outlines of the programs arranged by the chairmen of the various division meetings. In several instances the chairmen have specified that additional features are being planned, and in one or two cases the programs submitted are tentative only, and therefore are subject to confirmation.

VOICE TRAINING CLASSES (Wednesday afternoon). Ralph W. Wright, Director of Music, Indianapolis, Indiana, Chairman. . . .
Speakers: (1) Frederick H. Haywood, New York City, "Teaching Senior High School Voice Training Classes." (2) Alfred J. Spouse, Rochester, N. Y., "Voice Training as a Basis for High School Choirs." (3) George Oscar Bowen, Tulsa, Oklahoma, "Voice Training in the Glee Club Period." (4) Marshall Bartholomew, New York City, "Benefits in Speech and Appreciation of Language Derived from Training the Singing Voice." Demonstrations and discussion will occupy an important part of the program.



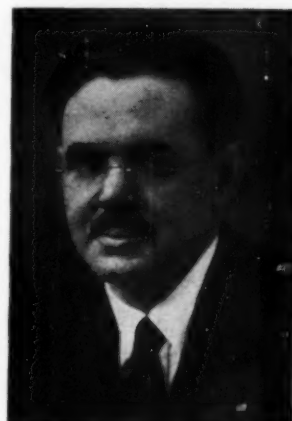
OSBOURNE MCCONATHY
Chairman, Contacts and Relations
Music and Leisure Time



C. M. TREMAINE
Chairman, Commission on Costs
and Economic-Social Values



FRANK A. BEACH
Chairman, Contests and Festivals



JOSEPH E. MADDY
Chairman, Instrumental Affairs

Music Supervisors Journal



LEE M. LOCKHART
Chairman, Ensemble Section
Com. on Instrumental Affairs



JOHN W. BEATTIE
Chairman, Legislative Coordina-
tion Committee



LOUIS WOODSON CURTIS
Chairman, Radio Section



GEORGE H. GARTLAN
Chairman, Music Administration

March, Nineteen Thirty-four

ELEMENTARY MUSIC—GENERAL (Wednesday forenoon). Mary E. Ireland, Director of Music, Sacramento, California, Chairman. . . . Theme: "Keeping a Sound Music Program as an Essential Part of Elementary Education." . . . Speakers: (1) Jessie Carter, University of Chicago, "Seeing Beauty in Music as the First Essential." (2) Margaret Taylor Shepard, Riverside, Ill., "Determining a Fair Balance Between Music Reading and Skills and Social and Recreational Singing." (3) Will Earhart, Director of Music, Pittsburgh, Pa., "Contributing and Enriching Factors in the Elementary School Music Program." . . . Demonstration groups include second- and third-grade pupils from Wheaton, Ill., Margaret Dirks, Supervisor; sixth-grade chorus from Cicero, Ill., Lulu Kilpatrick, Supervisor, and the Maywood (Ill.) Junior Band.

ELEMENTARY SCHOOL CHOIRS (Wednesday afternoon). Dr. Ernest G. Hesser, Director of Music, Cincinnati, Ohio, Chairman. . . . Speakers: (1) Dr. Ernest G. Hesser, Cincinnati, Ohio, "Ability Grouping in Music Education—The Elementary Choir." (2) Howard N. Hinga, Rochester, N. Y., "The Elementary School Choir—Its Organization and Administration." . . . Demonstration groups include The Boys' Choir, Knickerbocker School, Chicago, Ill., Mary Schneider, Director; The Ryder School Choir, Ryder Elementary School, Chicago, Ill., Margaret K. Dalton, Director.

JUNIOR AND SENIOR HIGH VOCAL MUSIC (Tuesday forenoon). Russell Carter, State Director of Music, Albany, N. Y., Chairman. . . . Speakers: (1) Kenneth G. Kelley, Schenectady, N. Y., "Junior Chorus." (2) Laura Bryant, Ithaca, N. Y., "The Inclusive High School Chorus." (3) Ebba H. Goranson, Jamestown, N. Y., "A Cappella Choir." . . . Music: Chorus of the Junior High School, Whiting, Ind., George Calder, Director; Lindblom High School A Cappella Choir, Chicago, David Nyvall, Jr., Conductor.

VOCAL ENSEMBLES (Thursday afternoon). Carol M. Pitts, Director of Music, Central High School, Omaha, Nebraska, Chairman. . . . Speakers: In addition to the introduction of the subject by the chairman, Mack Evans of the University of Chicago, Mrs. Marian Cotton, New Trier High School, Winnetka, and Russell V. Morgan, of Cleveland, will discuss two questions: First, the technique of developing these ensemble groups, and, second, the contribution such small ensembles make to a broad educational program. . . . Demonstrations will include the famous singing ensemble from the University of Chicago, and a Boys' Octet from New Trier High School, Winnetka. In addition, there will be the University Singers of Western Reserve University, Cleveland, under the direction of Prof. Jacob A. Evanson, presenting some examples of the modern type of choral compositions.

ELEMENTARY SCHOOL INSTRUMENTAL MUSIC (Wednesday afternoon). Helen M. Hannen, Supervisor of Music, Cleveland, Ohio, Chairman. . . . Speakers: (1) Introduction to topic by the chairman. (2) Wilfred Schlager, Kansas City, Mo., "Coöperative Violin Class Training." (3) Glenn Ford, Joliet, Ill., "Training Mixed Instrumental Classes." (4) Sherman Clute, Rochester, N. Y., "Organization of Instrumental Classes." Fowler Smith, Detroit, Mich., "Administration of Free Instrumental Class Instruction." (5) LaVerne Irvine, Westchester, Pa., "Materials and Equipment." (6) Grace Wade, Los Angeles, "The Orchestra." (7) Mrs. Lena Milam, Beaumont, Texas, "Problems of Instruction." . . . Demonstration groups will include a violin class, a mixed instrumental class, and a large instrumental organization of elementary pupils.

JUNIOR AND SENIOR INSTRUMENTAL MUSIC (Wednesday forenoon). Charles B. Richter, State University of Iowa, Iowa City, Chairman. . . . Speakers: (1) Mark H. Hindsley, Cleveland Heights, Ohio, "The Marching Band." (2) George Dasch, Chicago, Ill., "Higher Standards for the School Orchestra." (3) William D. Revelli, Hobart, Ind., "Community Service Through Instrumental Music." (4) Adam P. Lesinsky, Whiting, Ind., "The 1934 National Orchestra Contest." (5) A. R. McAllister, Joliet, Ill., "The 1934 National Band Contest." (6) Lee M. Lockhart, Pittsburgh, Pa., "The Place of the Band in the Making of a Musical People." . . . Demonstrations: Some interesting demonstrations will be included in this program. They will present various types of organizations in this field.

CLASS PIANO TEACHING (Wednesday afternoon). Agnes Benson, Supervisor of Music, Chicago, Illinois, Chairman. . . . This section will be devoted largely to a demonstration of the growth in principles and techniques that are involved in piano class instruction. Several leaders in the field will be in charge of the discussion based upon the different demonstrations. Other features are to be announced.

MUSIC IN THE PAROCHIAL SCHOOLS (Tuesday forenoon). Sister Mary Antonine, Rosary College, River Forest, Illinois, Chairman. . . . Speakers: (1) Reverend Edwin F. Hoover, S.T.B., D.Mus., "Plain Chant and the Spirit of Sixteenth Century Polyphonic Music." (2) Reverend D. F. Cunningham, LL.D., Superintendent of the Archdiocesan Schools of Chicago, "The Value of Music in Education." . . . Demonstration groups include sixth-grade chorus from schools conducted by the Sisters of Mercy, Sister Mary Adele, Director; eighth-grade chorus from St. Sabina's, St. Brendan's and the Visitation Schools, Sister Mary Antonine, Director; St. Giles' Surplined Choir, Oak Park, Illinois, Sister Margaret Mary, O. P., Director; The Cardinal's Cathedral Choristers, Reverend Edwin V. Hoover, Director.

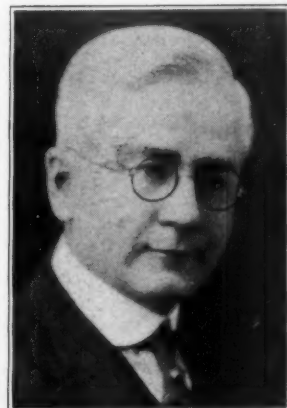
MUSIC THEORY IN THE HIGH SCHOOL (Wednesday forenoon). Francis Findlay, Head Public School Music Department, New England Conservatory of Music, Boston, Chairman.



SADIE M. RAFFERTY
Chairman, Music Appreciation



PETER W. DYKEMA
Chairman, Music Education
Broadcasts



EDGAR B. GORDON
Chairman, Music Education
Through Radio Com.



MARY E. IRELAND
Chairman, Elementary General
Section

MUSIC IN THE RURAL SCHOOLS (Tuesday forenoon). Ada Bicking, Arthur Jordan Conservatory of Music and Butler University, Indianapolis, Ind., Chairman. . . . The chairman, who is also chairman of the Conference Committee on Rural School Music, is arranging an interesting program in collaboration with the vice-chairmen of the committee—Samuel T. Burns, Medina, Ohio, who heads the Village and Consolidated School Section; and Marguerite V. Hood, State Supervisor of Music for Montana, who heads the One- and Two-Room Rural School Section.

MUSIC ADMINISTRATION (Wednesday forenoon). George H. Gartlan, Director of Music, New York City, Chairman. . . . This group is made up of directors of music in the larger cities and the session will be given over to discussion of problems in the administrative field.

MUSIC SUPERVISION (Tuesday forenoon). Russell V. Morgan, Director of Music, Cleveland, Ohio, Chairman. . . . **Speakers:** (1) Russell V. Morgan, Introduction of the Topic. (2) T. P. Giddings, "The Function of Inspection." (3) John W. Beattie, "The Function of Research." (4) Herman F. Smith, "The Function of Teacher Training." (5) John C. Kendel, "The Function of Guidance." (6) George L. Lindsay, "The Function of Administration." . . . **Discussion:** Edith Keller, M. Claude Rosenberry, Fowler Smith and Ralph W. Wright.

FESTIVALS AND CONTESTS (Thursday afternoon). Helen McBride, Louisville, Kentucky, Chairman. . . . **Speakers:** (1) Frank A. Beach, Kansas State Teachers College, Emporia; Chairman, M.S.N.C. Committee on Contests and Festivals, "Keeping the Festival Vital and the Contest Educational." (2) C. M. Tremaine, Director, National Bureau for the Advancement of Music, New York City, "An Outlook on Festivals and Contests as Seen from the Office of the National Bureau for the Advancement of Music." (3) Thomas N. MacBurney, President, Chicago Council of Teachers of Singing, "Discovering and Developing Vocal Talent in the High Schools Through Contests." (4) Edgar B. Gordon, University of Wisconsin, "The Importance of Contest Management." (5) Max T. Krone, Director, Arthur Jordan Conservatory of Music, Indianapolis, Ind., "Constructive Comment from the Judge." (6) Adam P. Lesinsky, President, National School Orchestra Association, Whiting, Ind., "The Festival Contest." . . . **Discussion.** Report of contests and festivals for the following states: Iowa, Charles B. Righter, University of Iowa; Kentucky, Mildred Lewis, University of Kentucky; Colorado, John C. Kendel, Denver; Pennsylvania, M. Claude Rosenberry, Harrisburg; Ohio, Louis E. Pete, President Ohio Contest Committee; Rural Districts, Elsie Thrasher, Kansas State Teachers College, Emporia.

COLLEGE AND UNIVERSITY MUSIC (Tuesday forenoon). Glen Haydon, University of California, Berkeley, Chairman. . . . **Speakers:** (1) Introductory remarks by the chairman. (2) Dean Gordon J. Laing, University of Chicago, "The Place of Music in the Curriculum." (3) Prof. Otto Kinkeldey, Cornell University, "Musicology in the American University." (4) Carl Bricken, University of Chicago, "Music in the Liberal Arts Program." . . . **Round table discussion** led by Paul J. Weaver, Cornell University. . . . **Music.** Program of American Compositions for piano and clarinet by Burnet C. Tuthill.

MUSIC APPRECIATION (Thursday afternoon). Sadie M. Rafferty, Director of Music, Evanston, Ill., Chairman. . . . **Speakers:** (1) Mabelle Glenn, Kansas City, Mo., "Music Appreciation in Junior High School." (2) Dr. Howard Hanson, Rochester, N. Y., "Music Appreciation as Part of the High School Orchestra Program." (3) Geoffrey O'Hara, "Music Appreciation, a Part of the Leisure Time Movement." . . . **Demonstration groups** include pupils from District 76, Evanston, Illinois, John W. Beattie, Director of Music; and the New Trier High School Orchestra, Mrs. Marian Cotton, Director.

TEACHER TRAINING (Thursday afternoon). Karl W. Gehrken, Oberlin Conservatory of Music, Oberlin, Ohio, Chairman. . . . **Speakers:** (1) Dr. James L. Mursell, Appleton, Wisconsin, "Psychology: The Foundation of Teaching." (2) Miss Edna McEachern will report on questionnaire upon which she has been at work for several years. Other speakers of outstanding merit are to appear and there will be opportunity for discussion of the various problems raised in the papers.

MUSIC INSTRUCTION BY RADIO (Thursday afternoon). Louis Woodson Curtis, Director of Music, Los Angeles, Chairman. . . . **Demonstration** of radio class teaching, as conducted by the University of Michigan, under the direction of Joseph E. Maddy, Professor of Music, assisted by Waldo Abbot, Director of Broadcasting. Pupils from various points in Michigan will come to Chicago to participate in this demonstration, which will include lessons in singing, stringed instruments and band instruments. Spectators may observe the pupils receiving the instructions through a receiving set in the NBC Auditorium, or witness the presentation of the lessons in the adjoining studio. This demonstration is made possible by the cooperation of the National Broadcasting Company. . . . **Discussion.** (1) Introduction to the topic by the chairman. (2) Myrtle Head, Cleveland, Ohio, "Three Years of Teaching by Radio." (3) Edith Waller, Broadcasting Director, NBC Chicago, "Educational Programs from the Viewpoint of the Broadcasting Companies." (4) Edgar B. Gordon, University of Wisconsin, Chairman of the M.S.N.C. Committee on Radio in Music Education, Discussion Leader.



Members of the 1934 Convention Committee

The first row, reading from left to right: Grace M. Hillis, Ethel Sherlock, Laura E. Hamblen, Agnes Benson, Hobart Sommers (Secretary), Superintendent Wm. J. Bogan (General Chairman), Alice L. Garthe, Esther Goetz, Hyacinth Glomski.

Second row: Esther Grant, Edith M. Wines, Gladys Easter, Sarah E. O'Malley, Mabel Swanstrom, Mary M. Farrell, Mary F. Dooley, Lillian Lucas, Emma Knudson, Rose L. Gannon, Avis T. Schreiber.

Back row: Henry Sopkin, John Barabaah, Oscar W. Anderson, George Beers, LeRoy Wetzel, Merle Isaac, Marx Oberndorfer, R. Lee Osburn, Erhardt Bergrasser, August Pritzlaff.

Members of the General Committee not in picture: James V. Baar, Francis L. Bacon, John W. Beattie, Arthur C. Becker, Amanda Burness, Vini Fravel, Eugene E. Gamble, Louise Gildemeister, Albert H. Gish, Charles E. Griffith, Lulu Kilpatrick, Hazel Lloyd, Sadie M. Rafferty, William D. Revelli, James V. Sill, Herman F. Smith, Melvin Snyder, Ann Trimmingham, Mary Strawn Vernon, Lyravanie Votaw, D. Sterling Wheelwright, Robert J. White.

The Future of Public School Music

J. HAROLD POWERS

Director of the Department of Music, Central State Teachers College
Mount Pleasant, Michigan

TO pose even as a minor prophet regarding the future developments of any social movement today would be more presumptuous and futile than at any time in recent history, and so it is with some degree of temerity that I presume to speak on a topic so provocative of speculation and conjecture. On the other hand, time alone can discredit any theories set forth regarding future developments and so, for the time being, a prophet is always right. This alone gives me courage to proceed.

Personally, I believe that it would prove both salutary and enlightening for every teacher of music to don the seer's mantle for the nonce and ask himself the question, "What is to be the future of school music?" And if in so doing we arrive at any satisfactory solution, we shall be answering the larger question, "What is the future of music itself?" for school music during the next decade will largely determine the extent and kind of music in American life tomorrow.

A few short years ago a person faced with the task of declaring himself on the probable future of school music would have launched out fearlessly into a sea of glowing tributes to a great art and social movement that was sweeping the whole field of education like a tidal wave that neither time nor tide, nor principalities nor powers, nor school boards, nor legislators, nor even budgets could quell; and he would have envisioned for us all forms and branches of music education, tax supported and free as salvation itself. Fortunately, at that time, no one had leisure to turn prophet, and a comparatively brief space of time has brought many disillusion.

A Glance at the History of Education

A rather casual glance at the history and progress of education will point to the fact that progress is never in a straight line slanting generally upward, but in cycles, fortunately moving in a spiral rather than a concentric circle. And at each high point in the recurring cycle we find the emphasis on values that change very little with the periodic aspects of education. In the realm of music this recurring emphasis has invariably been focused upon the *ideal of beauty* and *emotional* or *aesthetic expression*.

Several centuries B. C. we find Plato in his *Republic* saying, "Let our teachers rather be those who are gifted to discern the true nature of beauty and grace; then will our youth dwell in a land of health amid fair sights and sounds. Therefore musical training is a more potent instrument than any other because rhythm and harmony find their way into the secret

places of the soul. Thus much of music for what should be the end of music if not the love of beauty."

Just one hundred years ago last fall a committee from the Boston school board of education, in approving the request of Lowell Mason that he be permitted to introduce music into one of the schools, added the following summary to their report as a justification of their approval of so rash an act, the first of its kind in America.

What a Board of Education Said About Music One Hundred Years Ago

"What is the great object of our system of instruction today? Are our schools mere houses of correction, in which animal nature is to be kept in subjection by brute force and stated drudgery of distasteful tasks? Not so. They have a nobler office. They are valuable mainly as a preparation and training of young spirits for usefulness and happiness in coming life. Now the defect in our present system of education is this: it aims to develop the intellectual part of man's nature solely, when for all true purposes of life, it is more important a hundred fold to feel rightly than to think profoundly. Through vocal music we set in motion a mighty power that silently but surely in the end will humanize, refine, and elevate a whole community."

One more epoch brings us to the beginning of this century with G. Stanley Hall as the "voice in the wilderness" telling music teachers what they can do to be saved, and giving them a new concept of the value of music in emotional training. "Music," he tells us, "is the art of arts because it is most prehumanistic and most prophetic of the super man that is to be, and has in it more of promise and potency for education than any other kind of culture." And then he adds in scathing criticism of school music, "No art is growing quite so fast as music, and in none does teaching lag so far behind in what it could and should do for the development of the human soul. Would that teachers themselves might be led captive to the charm of music that they might become more idealistic."

And then to come to our own day, the Department of Superintendence in their national meeting at Dallas, stating their faith in music as a factor in education, said in part, "We believe that with the growing complexity of civilization more attention must be given to the arts and that music offers possibilities as yet but partly realized for developing an appreciation of the finer things of life."

I have made these rather lengthy quotations to point to the fact that whenever there has been a marked

period of progress in music education, from Plato's time to the present, the dominant note that has characterized each epoch has been the emphasis upon the ideal of beauty and emotional values in the art.

Those of us here today have lived to see another high point reached in this educational spiral that involves the art of music. Whether we like to believe it or not there is evidence to indicate that the high point is past. Can we divert the course of this hitherto inevitable contracting of the spiral and start it leading in a new upward course?

We have always been led to believe that a study of the past is the only way to securely shape the future, but today even history seems to offer little consolation. It took the Romans over a century to completely dissipate the culture of their Greek heritage; it took twice that long for the renaissance to fully awaken the world from its thousand-year slumber of the dark ages. But we are living and taking part in a social and economic revolution which is moving so swiftly that days are as years to these older movements. Consequently, the problem in education is that of adequate adjustment to these oncoming changes, that education may not only meet but lead in these rapid adjustments.

The Concert Artist in the New Era

"In the midst of these new trends and whirling developments stands the musician," says H. D. McKinney in a recent editorial, "somewhat disillusioned about the past, extremely troubled by the present, and decidedly perplexed as to the future." What part are we as musicians and educators to play in this changing society? What is to be the status of music and the arts in education in this new world that is shaping itself before our eyes?

Strangely enough, in the midst of these disturbing elements, social, economic and educational, I find myself defiantly optimistic as to the future of music. Not, however, with even a hope of a return to the old days of the concert world we all remember, but with a vision of an evolving music and artistic consciousness on the part of the younger generation, the music public of tomorrow. Indeed, the old order that dominated the professional music world of yesterday should not, even though it could, return. Concert artists and their managers committed suicide in the decade prior to 1928 by ballyhoo methods in publicity, exorbitant and wholly unjustifiable fees, and a steadfast refusal to give the public an enjoyable and at the same time understandable program. Probably never again will a young and untried soprano be paid nine thousand dollars a performance; there will be fewer and fewer of the "world's greatest" tenors, violinists, pianists, or what have you; and if opera comes back to its own, it will probably never be sung in three different languages at the same performance to meet the caprices of the artistic temperament.

Rather, in this new day of the music world, will we find producers, performers, and listeners recognizing that

music has a message for humanity that is of greater significance than the messengers, the artists themselves. The "Twilight of the Concert Gods" which some writer proclaimed as having arrived some five years ago, has been followed by the inevitable night with only a few "stars" continuing to shine. The Dawn of the Musical Tomorrow will come with the awakening of the masses to a realization that men cannot live by bread alone—even those in the bread line.

I have mentioned the professional concert world first because I believe that, purged from its former arrogance, its successful return to a place in the hearts and lives of the American people is essential to the development of the highest possibilities in amateur performance, the field that we as educators are concerned with. With Browning, we would say, "A man's goal must exceed his grasp, or what's a Heaven for?" And our young amateurs must hear and want to hear the work of those who have paid the supreme price of artistry, for aspiration is the motivation to inspiration.

Probably one of the most disturbing factors in recent social changes throughout the world has been the breaking down of traditions, and education will doubtless see still more of its traditions destroyed. Particularly will this be true in music education. Chief among these fallen idols of tradition will be the emphasis upon fundamental issues. Music teachers of tomorrow will evaluate the function of music in terms of the service it can render humanity in doing its part to open the eyes of the people as a whole to the beauty of the world, and in affording them a powerful language through which they may find expression of a re-awakened aesthetic sense. Compared to this how petty and narrow will seem all debatable policies involving technique, routine, rituals, methods, and procedures, and how wholehearted should be our support and alliance with all of the fine arts and agencies that lead men away from the hardening influences of war, prosperity and depression, and forward to a keener realization of how much beauty and art can contribute to the lives of all in this new day which we are facing.

Beauty the Keynote of Music Teaching

In a recent article Olin Downes says: "There is a greater need today than there ever was before in the history of our people for a general cultivation of the arts; for it seems fairly obvious that the race is now between education and extinction. . . . Our hope rests largely on the chance of opening the eyes of the people as a whole to the beauty of the world and to the unlimited resources of the spirit. We must produce a finer-fibered man . . . who will act with intelligence and intuition, or we will die like the civilizations that have preceded us." And then he adds with a touch of irony, "this of course has nothing to do with so unreal a thing as music."

Much in the same vein of thought, John Galsworthy, in his *Candelabra* says: "Beauty alone, in the largest

sense of the word has civilized mankind and if our civilization is to endure, it must have an ideal on which to fix its gaze—something to draw it on beyond the troubled needs of the moment.

"In these unsuperstitious days no ideal seems possible save beauty; and the teaching of what beauty is to all, through the fine arts, music, literature, and painting—to children even in the humblest schools—should be our castle in Spain."

I have dwelt thus at length upon this ideal of beauty as a keynote to all of our music teaching, not with the idea that music teachers are forgetful of this goal when engaged in actual musical endeavor, but with some pardonable doubt as to whether or not we get the full perspective of its significance as a driving power in education. With beauty ensconced as a goddess in education, music will stand very close to the throne, and for this reason can and must act as an ambassador to other fields of education, standing shoulder to shoulder with the other fine arts, including literature.

To most of us today the "Three R's" are not even a memory but rather ancient history—a slogan that belonged to a day that we thought was long since dead until a few recent, self-styled economists revived the appellation, which served little purpose other than to stamp and date the intellectual status of its sponsors. The "Three R's" had no place for music for the practical, intellectual aspects of education alone were recognized.

A New Ideal and a New Deal

With the turn of the century there gradually evolved a new ideal in education best epitomized in terms of the "Three H's," recognizing by the terminology the three-fold nature of man, namely, the head, the hand, and the heart of the intellectual, the physical, and the emotional. Here music found its rightful place as the most natural and potent expression of the emotional nature. And this educators have acknowledged as music's final and certain justification to a place in the curriculum.

However, the "Heel of Achilles" in this admirable trilogy was its purely individualistic aspect, and today the ideal that colors and vitalizes education is better represented by still another alphabetical slogan in the "Three C's"—Character, Culture, and Citizenship. We have demonstrated all too well that without the first two, character and culture, there can be no worthy citizenship. Culture as an ideal, nay even as a word, has scarcely been able to hold up its head during the practical era that brought us to our present lamentable condition.

With this new ideal in education, what part can music play in "helping the world out of its great sickness"? First, it would seem that we as music teachers must cease to define our objectives in terms of music alone, but rather look upon it as one of the most powerful factors in developing an appreciation of all the finer things of life, for without this breadth of culture there can be no genuine sensitivity to music itself. Selfishly

stated, when general culture weakens, music loses its foothold.

To be sure we shall continue to teach music as a special subject; but in so doing, with this broader view in mind, we shall come to be less concerned over technique, theory, and sight-reading ability of the majority of our children and more solicitous for the aesthetic reaction to the spirit of music. We shall become increasingly aware that only the few can ever become producers of music, and that the many can become intelligent and enthusiastic consumers. Not mere negative or passive listeners, but vitally responsive listeners who arrive at an enjoyable reaction to music through a cultural background of history, literature, and social sciences as much as through music itself. In short, music appreciation cannot be completely acquired in the music classroom, for he alone truly responds to music whose every association, speech, and act is congruous to good music.

An Amalgamation of the Fine Arts

So I am hoping for, rather than prophesying, an amalgamation of all the fine arts, music, literature, poetry, drama, painting, and all of the forces in education that have as an ultimate end the concept of beauty, each serving to enrich the other and together to bring about a new renaissance of idealism in education.

I stated earlier that in the face of present conditions I am most optimistic regarding the outlook for music in the schools. My one reason for this is the manifest interest of the younger generation in the finer type of music, and an enthusiasm in participation that carries them over seemingly unsurmountable technical difficulties. Children, high school pupils, and college students come to us with a greater eagerness for what music has to offer than at any time in the past quarter of a century. This attitude, together with the seeming steadfast determination on the part of music teachers to carry on in the face of all too many handicaps, is the one guarantee of a perpetuation of the arts in education.

As there can be no specific panacea for the ills of the world in general and education in particular, so there can be no detailed analysis of the course that music in the schools will take in the next few years. The future, after all, is but a continuous succession of the present, and our chief concern must be to see that the young people of today do not pay the penalty tomorrow of failure on our part to meet the urgent needs of the present in education. This is the challenge to music teachers today.

NOTE: This is an address given at the music division of the Michigan Education Association, District No. 2, at Flint, Mich.

FARE AND ONE-THIRD

If you are member of the M.S.N.C. you are entitled to the fare and one-third round trip rate granted by the railroads for the Chicago Biennial. (See page 80.) If not a member, dues (active \$3.00; associate \$2.00) may be mailed to M.S.N.C. headquarters, 64 E. Jackson Blvd., Chicago, Ill. Membership card, admitting to all sessions, and convention rate certificate will be sent to you.

Music in Community Life

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BOTH as regards music and many other social activities, the year 1933 stressed the community idea to an extraordinary extent. The community is asserting itself in new ways as to how its affairs shall be carried on. Negatively it has insisted on retrenchments in civic business, including in many instances the schools; positively, it has proceeded to build up and support as public enterprises affairs that heretofore have been almost exclusively private. Sometimes these organizations are part of the governmental set up; sometimes wholly private. In a number of cities, such as Washington, Scranton, Wilkes-barre, and Meriden, Conn., well chosen and widely directed civic music committees have been formed and have taken an active part in planning the music for the community. There is abundant evidence that this tendency will develop rapidly in the next few years. It is being greatly accentuated by the national government, both through the committees appointed by national agencies and the adaptation of this procedure by local communities. Despite certain fatalities in municipal music—due to the continued depression—such as the discontinuance of the Municipal Bureau of Music in Philadelphia, this movement still persists strongly in such cities as Baltimore, where the city continues supporting the Baltimore Symphony Orchestra and the allied symphonic and choral work among colored citizens.

In the past twelve months, unprecedented measures have been undertaken by governmental agencies, working, they believe, in accordance with the inevitable economic trends, to shorten the working week for the great majority of our people. Forty, thirty-five, thirty, and even twenty-five hour weeks are now common in the case of great numbers of our working people. The resulting free hours have caused wide discussion of what to do with this leisure time. The appointment by the President of a Leisure Time Committee in New York City, headed by Raymond B. Fosdick, has led to a host of comments. In September a National Education-Recreation Council was formed, at least tentatively, in this city, by representatives of all the well known social and other agencies whose work has bearing on the leisure time of people. In addition to the Scouts, the Y's, settlements, boys' clubs, adult educa-

tion associations, the Music Teachers' National Association, Music Supervisors National Conference, and like groups, the Federal Council of Churches and the National Education Association were represented. In a number of cities there have been formed committees as widely representative of local agencies as this one is of national organizations. The December, 1933, issue

of the magazine *Recreation* is devoted to this topic and contains most interesting addresses and quotations from articles long and short.

Certain ideas emerge from this discussion which may well be applied to music. *First*, the new leisure time will undoubtedly give great numbers of our people the opportunity for carrying on activities which were difficult if not impossible with the longer working day. *Second*, the essence of leisure is the spirit of doing what one cares or chooses to do, rather than what one dislikes or is forced to do. *Third*, there is already considerable suspicion, if not resentment, concerning planned leisure activities. As one of the articles states in connection with the formation of the New York Committee on the Use of Leisure Time, "Leisure is, or should be, whatever the individual cares to make it. May it be per-

tinient to suggest that what he does is none of the business of Mr. Whalen or his Committee." Another article states that the name of the Committee sounds like a "public welfare satire." *Fourth*, on the other hand, nobody seems to object to there being facilities and materials provided for leisure-time activity provided these do not press too hard upon the taxpayer. Adequate playground equipment, libraries with plenty of books, free concerts, free museum, and spectacles of various kinds—all of these are acceptable, providing each individual may decide whether or not he will make use of them and what he will do with them. In other words, it is quite proper to provide excellent water for the horse to drink, but he must decide whether he will drink it.

From these four principles we may deduce certain ideas which need consideration in discussing music in leisure time. *First*, there should be more and better musical opportunities for all people. It ought to be possible to have finer concerts to which people will listen more intelligently and appreciatively. There should be many more opportunities for singing and playing by in-

THIS article is taken from the 1933 report of the Committee on Community Music of the Music Teachers' National Association. The report, which is a combination of material prepared by the chairman with the assistance of Kenneth S. Clark, Glenn Tindall and Augustus D. Zanzig, members of the committee, was given by Mr. Dykema at the convention held in Lincoln, Nebraska, December, 1933, and appears in the M.T.N.A. Volume of Proceedings, now in press—a valuable book, by the way.

The article is published not only because of its general interest as a report of developments in the field of community music—or "socialized music" as it is referred to by Mr. Dykema—but it also has special significance in view of the plans projected by the Music Supervisors National Conference Committee on Music in Leisure Time, of which Mr. Dykema and Mr. Zanzig are members. The preliminary report of the latter committee will be made at the conference in Chicago, and will be published in the next issue of the JOURNAL.—The Editors.

dividuals in large and small groups with the work of higher quality than we have had heretofore. Creative music in the sense of original compositions should blossom in many unexpected spots. There should be more consideration given to means of starting adults on the study and practice of music. There are thousands of adults who would welcome above every other musical activity the opportunity to learn to play the piano. All of these activities are, however, dependent upon there being a desire to participate in them. This idea is of great significance for the teachers of music who have students who are obliged by program or parental influence to study music. This includes most of the school and private teachers of the young. Their teaching must now be conceived more than ever before in terms of developing such a love that the student will wish to continue with it after he is beyond the period of compulsory study. Eventually, I believe, one valuable measure of the success of all teaching will be the voluntary continuing of it by the student. This would suggest, in other words, that a teacher is successful from this point of view, whose pupils keep on singing or playing years after the lessons have been discontinued.

Second, another deduction may be drawn from this principle when dealing with adults. They must have enough voice in the musical activities contemplated to feel they have in a large measure chosen material and even approach.

Third, there must be less advocating of musical activities in leisure time as a cultural and righteous thing to do, but more as something which increases joy in living. Music must be so attractive that people will want to have it for its own sake rather than because it will make them wiser or more socially prominent. Other effects beyond the joy of the moment will surely follow as anyone who knows elevating music will testify, but with this new and self-conscious public that must be something which they, themselves, will discover after they have voluntarily submitted themselves to the influence of music.

Fourth, we must do all we can to provide better facilities for the production of music. The municipalities must see to it that music demands equipment just as sports do. A concert hall is comparable to a playground in providing opportunities for music. Band and orchestra instruments are as necessary as the swings and other apparatus on the playground. Competent music leaders are more necessary, probably, than directors of sports. The newer music activities will need more adequate music equipment.

Relief Funds and Music

In New York City, there has been established a symphony orchestra of musicians who until its organization had been mainly unemployed. These players are now paid out of funds appropriated through the State Department of Education. The same sort of orchestra and support have been established in Buffalo, and perhaps in some other cities in the state. Small instrumental and vocal ensembles and about 40 music leaders

for settlements, mothers' clubs, and other groups especially needy of recreation leadership are also being paid, through the State Department of Education, for work in New York City.

A large fund was recently appropriated for the Pennsylvania Department of Public Instruction for the development of similar projects in the cities in that state. In Wilkes-Barre, York, Allentown, and Reading music leaders have been or are about to be engaged to conduct musical activities in community centers. (This fund is for the whole field of adult education, not for music alone.) The music leaders chosen are from among the unemployed, but, in New York City at least, institutes and other means of further training for these leaders have been provided. The possibilities in all this are [as of December, 1933—the time this paper was written] in very large measure still to be realized. The new federal Civil Works Service is likely to provide funds for the employment of musical as well as other educational and recreational leaders in all the states.

A number of new civic orchestras whose players receive no remuneration have been formed in the past year, notably in Bloomfield, New Jersey, and York, Pennsylvania, in both of which places very commendable concerts have been given to large audiences. The Westchester County, N. Y., Chamber Music Society under the auspices of the County Recreation Commission has one interesting procedure in its program. At intervals of about a month the various quartets come together at the County Center in White Plains. There they hear an excellent organization, frequently a professional one, play a composition upon which all the groups have been working. Following this all the groups in a large ensemble repeat the composition under the leadership of the model quartet.

National Music Week

The permanence of the Music Week movement has been attested by the gratifying extent to which the plan was carried out during the week of May 7-13, 1933, despite the fact that conditions made it impossible for the National Music Week Committee to give its usual degree of active guidance to the movement. A lack of funds for the purpose made it necessary for the committee to limit its activities largely to general announcements of the 1933 plans, with special service where this was requested by the local committees. Notwithstanding this lack of propulsion from the national headquarters, the local Music Weeks continued with a surprising record of accomplishment, despite a similar lack of funds locally. An example of the beneficial results of the recent Music Week is that in Oregon, where the success of the state-wide celebration has resulted in a joint campaign for music festivals throughout the state on the part of the Oregon Federation of Music Clubs and the State Board of Education. Last May's Music Week in Oregon resulted in county-wide festivals and contests among the schools of eleven counties. The general observance of Music Week was recorded by 200

(CONTINUED ON PAGE SEVENTY-THREE)

Music in the Nursery School

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WE are several steps beyond "Lullaby Land" when we begin to observe the nursery school child and his reactions to music. How our grandmothers would either scoff or chuckle at all this! Can you not just hear yours saying, "Humph! As if I needed some whippersnapper of a musicianly spinster full of psychological inquisitiveness to come into my home and tell me how my child feels about music. Haven't we all been either altos in the church choir, cornet players in the town band, or good dancers since the year *one*? As if I *could* raise up a child that was not able to carry a tune, or step to the strains of the 'Military Schottische,' when all his ancestors have been able to do those very tricks! And as to sending him to a school—when he is scarcely out of diapers, anyway! Well, I just call it a reflection on my ability to bring up my own child."

But, happily for the present generation of little children, this is all in the past. Parents of young children are both humble and eager. They look at themselves and say, "If I am the product of the neglect and ignorance of the importance of the pre-school period, then give me the chance to put my child in touch with the people who are making child study their chief interest in life. He can certainly come out no worse than I have, and the chances are that he may profit by it all."

Then down go all traditions, and (the movies to the contrary notwithstanding) we harden our hearts, give him no nightly ticket to "Lullaby Land" via mother's arms and a comfortable rocker, but do literally "have him, love him and leave him," until at the age of eighteen months, if he is so fortunate as to be a Cleveland baby, we take him to the Western Reserve University Nursery School, where he matriculates as a pupil in that school. From that time on, until the age of five, he is a daily attendant, and is the recipient of all that the school has to offer, including music.

It is possible to get a more accurate idea of what is being done in music, not only in this particular school, but in all well-planned nursery schools, if one considers at this point the reasons for having these schools at all. Three points have been set up by experts in the field, as the minimum essentials in the Nursery School structure.

(1) *A detailed program of physical health.* This marks the chief difference between the nursery school and play school.

(2) *Parental education.* Parents are kept informed of the procedures and techniques used in the nursery school and are

urged to follow them up in the home. As one educator says, "These schools are something more than well-kept parking places for children."

(3) *A program for mental health.* Activity, happiness and interest are considered the essentials for mental health, and this is where music finds a very natural place in the nursery school program.

A recent government bulletin on nursery school administration says:

It would be a mistake to think of nursery schools as just so many additional classes to be added below the elementary grades or the kindergarten. In the nursery school there are no desks, for example, but rather boxes, toys, books, vehicles, scissors, paste, clay, paints, small tables and chairs and similar material to which the child may give his attention. The school-room itself is a combined work and play room of cheerful aspect. Most of the school day is spent (preferably out-of-doors) in free play or guided activities conducive to the child's development. At various times, the teacher may gather the children together in natural groups to examine nature study material, to enjoy music and rhythm, games, reading, dramatics or excursions. . . . As to the music—phonograph records, the piano, adults singing to him, mark the introduction of the child to music. Later he may wish to participate and does so. *There is no urging until the child is ready and eager.*

Eighteen Months of Experiment and Observation

With these fundamental principles of nursery school procedure in mind, the music in the Western Reserve University Nursery School has been guided, and the outcomes observed with particular care, for the past year and a half. During the year 1932-33, one, whom we may call "the investigator," had been conducting weekly music periods in the older children's house. Assistants and student teachers then followed up the work the other four days of the week. These periods were very informal, and the children were quite accustomed to the routine of coming downstairs for music some time after eleven o'clock in the morning as soon as hands and faces were washed, following the other activities of the morning. They would gather around the piano, the investigator would endeavor to sense the main interest of the day, and, literally planning the lesson "on the hoof," would present one closely allied to the interests of the group, be it the old hen with the dozen new chicks, a walk to the ten-cent store, or an encounter with Gertrude, the pig.

The children in this group ranged in age from $3\frac{1}{2}$ to 5 years. The average length of the period was fifteen minutes, but there were times when they extended over as many as twenty-five minutes, due to a high degree of interest in that day's lesson topic. Then, too, variety in devices and procedure during the period, of course, helped in stimulating the interest, so that it was possible to have sustained attention over a longer period. For example, when Anton, a 16-year-old German boy, came with his violin or flute and played for the children, that was a gala occasion, and both interest and attention were at a high peak.

The lessons included singing, listening to singing, piano playing or phonograph, physical response to rhythm, including rhythm band, and so-called creative work. The last point meant that all persons working with the children were at all times on the alert to catch any song or rhythm that might come spontaneously from the child himself. Gail's song about the "Monkey Man" is probably the best illustration of this type of response.

At the end of the year, we took stock as to what had been accomplished through these periods, and at the beginning of



Eddy demonstrates for Judith, Sally, Peter and Mary



Here comes the monkey-man, without a monkey in his hand!

Gail's Song About the "Monkey-Man"

the 1933-34 school year, held a conference with those in charge of the nursery school. This conference was significant in that the findings of the past year were stated and evaluated in terms of answers to these questions:

- (1) *What had been accomplished that was worth carrying on?*
- (2) *What should be eliminated and why?*
- (3) *What should be added?*
- (4) *Why not conduct a similar series of lessons this year in the "Baby House"?*

Taking Stock of the Results

In answer to the first question, we felt that these things had been accomplished:

- (a) Attendance at the music period had become the thing to do on the part of all children.
- (b) Music was a popular subject, enjoyed by all the children.
- (c) It was carrying over into the homes.
- (d) Children were well-prepared for kindergarten, many tone problems being cured through the song experience in the nursery school.
- (e) Through the various types of music activities offered, every child was eventually reached—even Roger, who never came to a music period until the day that Anton first brought his violin.

As to the second question—*what to eliminate*—we found ourselves facing a strange situation. The follow-up work done with those children leaving nursery school to enter the kindergartens and first grades in the public schools, revealed the fact that these children were very apt to be bored with the music offered them there, as in most cases it was a repetition of nursery school experiences. So, the very first activity to be eliminated was the rhythm band, for the two-fold reason that the children were to have a rich experience in that field in the public schools; furthermore, we had been in doubt for some time as to the value of rhythm band to the pre-school child, in view of the amount of time and energy expended by him in the mere problem of learning how to handle the various instruments.

We also felt that many songs should be dropped, for the same reason as that given for eliminating rhythm band—too many duplications.

Last of all, we decided to take a definite stand on the use of the piano, having questioned for some time its value in song presentation. We believe that it is best adapted for use as an embellishment *after* a song has been taught, and as an accompaniment for bodily rhythms. The student teachers were asked to assist us in carrying out the policy of giving the children nothing but the human voice as a pattern when teaching a new song. Experiments with kindergarten children had already proved that this rule results in greater independence in each child's singing.

The answer to the third question—*What shall be added?*—was a natural one to follow our decision concerning the elimination of certain songs, and meant the compiling of a new list of songs, suitable to the age and interests of the pre-school child, but in no way duplicating those that he would be hearing in the public school.

The answer to the fourth question is obvious, and it was at once decided not only to continue the work in the older children's house with the revisions already stated, but to make

an equally careful study of the music period in the "Baby House." So with a group that varied in number from seven to ten, and an average age of 2½ years, we began to give a series of music hours, each one planned with a particular question in mind. Each lesson (if lessons they can be called) was followed by a conference, in which the student-teachers were advised as to the best course to follow until the investigator came again the following week. The actual experiences of the investigator in several of these music hours may help to give the true picture of what one can expect to meet in working with the 2½-year-old child. For instance, at the first lesson, with much assurance the investigator approached the period with the children. A sufficiently simple group of songs had been selected, the piano abandoned, the investigator's voice was used as a pattern—and nothing happened. The children just sat. Not one offered to sing. With a mind firmly set on the non-use of the piano, how very disconcerting it was for Herbie to say, "Make the piano sing," and Bumpy, "Now make the piano go." Or, when a picture book was brought out containing a splendid likeness of Old King Cole, and held temptingly before their eyes, to have Marshall say, "Put the book on the music shelf, it won't fall down there."

Before the next session the investigator had learned the names of the children. She also resigned herself to the thought that perhaps these children were not interested in participation as were their older brothers and sisters, and it might be well to go on that assumption in planning a lesson. It was also quite evident that the rule about the use of the piano would have to be broken. Thus the second lesson went on under more favorable conditions, and with somewhat more encouraging results. It was already possible to arrive at certain conclusions about the responses of these children. First, they were not interested in learning songs. They might chant a word or short phrase with the teacher while she was singing, but listening was the usual response to the presentation of a song. If the suggestion was made, "Do you want to *do* what the song says?" then several of the more aggressive children would attempt to interpret the song. If four or five children volunteered, it usually meant that a leader set the pattern, and the others imitated him. The same was true in the case of rhythms played on the piano or victrola. After it was sug-



Ben Came to Play for the Children

gested that it might be fun to do what the music said, then it was usually Margie who set the pattern which others followed.

It was observed at this second session that there was little or no connection between what the children heard and what they did. Most of the so-called physical response to rhythm was an aimless but cheerful running around. This fact then made it possible to set up the following question as a basis in planning the third lesson: *How much musical discrimination can be expected?*

The lesson was then planned around three compositions: *Cradle Song*—Schubert; *Elfin Dance*—Grieg; *Light Cavalry*—Von Suppé.

They were all on Victor record No. 20079 and gave wide contrasts as to mood, rhythm and instrumentation. The *Cradle Song* was played first. The children exhibited keen curiosity over the little white labels that denoted the ownership of the record. They pointed to the needle and asked its name. This over, the music began, and the response was such as we would mention with triumph were the listeners a group of adults, for the silence was intense. The investigator made bold to remark that this music says to go to sleep, whereupon all but two stretched out on their faces on the floor and composed themselves for slumber. They slept. The *Cradle Song* was followed by the sprightly *Elfin Dance*, and the blatant *Light Cavalry*, but still they slept! Now what should be one's conclusion? It appears to be either one of two things, to which subsequent testing along similar lines has failed to give the answer.

Either the 2½-year-old child is not ready for the problem of discrimination, or else we have here the fruits of the radio in the home, where the child has become accustomed to sleeping through all types of programs.

It was at the fourth lesson that the young man, Ben, a violinist, came to play for the children. The point in having Ben play was to acquaint the children with the instrument, both as to appearance and tone quality, also to raise the question about recognition of familiar melodies, and last, to see how much sustained attention would result from this new experience.

Would the children actually be willing to sit through a short concert, or would they get up and walk out? This is what happened. Ben played a number of songs that should have been familiar to these children by this time, such as *Rock-a-bye Baby*, *I'm Hiding*, *Old King Cole*, etc. They sat in attentive silence. They became slightly restless when he played an unfamiliar lullaby. When he stopped and talked to them in exceedingly simple terms about the instrument he held, they again looked interested but said nothing. By this time we had noted that the greatest flow of conversation on the part of

the children always followed the mention of something familiar. Also, both student teachers and mothers reported that now and then, the children would be heard in the play yard or at home attempting to sing snatches of the songs to which they apparently had been oblivious when presented in the music period. All this encouraged us in the summarizing of the results of Ben's visit. We felt that at least one more seed had been sown in our musical garden.

It is unnecessary to go into the details of each of the lessons that followed. The investigator tried to be consistent in the attempts to approach the problems presented in enough different ways to make the findings really significant. However, one more incident deserves mention before stating the conclusions as to the experiment. On the Thursday following Thanksgiving, one more attempt was made in the effort to answer the question regarding recognition. The investigator chose the old carol *Silent Night* as a suitable test number—and assumed that the children would have heard it frequently at home on the radio, if no other way. She presented it first as given on a record, played it twice, then turned to the piano and played and sang it. The result was again negative, with a decidedly bland manner of listening, as if they were hearing several entirely new compositions for the very first time. They never gave the slightest glimmer of recognition, even after the title was given and the words sung.

And now, what have we found out about the 2½-year-old child at Western Reserve University Nursery School that we did not know three months ago?

First: This child comes to the music hour willingly and stays for increasingly longer periods, evidently because the music experience is a pleasurable one.

Second: He prefers listening rather than vocal participation.

Third: He is (for the most part) willing to make some physical response to the rhythm of the music he hears, if the one in charge will give him a verbal hint as to "what the music says."

Fourth: His powers of discrimination and recognition are but slightly developed. It is suggested that at this level, every effort be made to build within the child's consciousness a background of musical experiences, which will serve as the foundation for more perfect musical discrimination when he reaches the next age level. In other words, let the 2½-year-old revel in a musical bath.

Madeline Dixon, in her book called *Children Are Like That*, has given all those interested in the musical growth of the nursery school child this exceedingly apt piece of advice: "Again we must stand by with no intrusion lest we ask children to dig up their gardens to see if they are growing."



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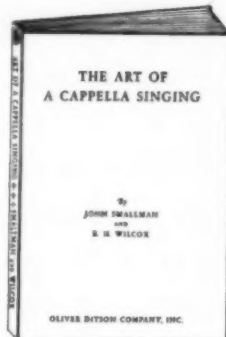
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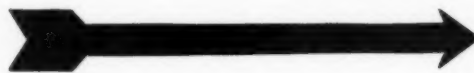


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Music Tournaments in Wisconsin

H. C. WEGNER

*Superintendent of Schools, Waupun, Wisconsin
Secretary of the Wisconsin School Music Association*

It is with a certain degree of timidity that I venture to address music directors and supervisors upon a subject which in a sense I must necessarily present from the background of a layman. I shall, however, presume to speak as a school administrator who has been interested, the past few years, in the promotion of music in the schools of Wisconsin. My contribution, in this respect, has been largely in the form of secretarial service to the Wisconsin School Music Association.

In discussing the subject of music tournaments, it may be pertinent to ask, "What are these tournaments?" Such a question is justifiable, inasmuch as we have occasionally discovered, to our surprise, some erroneous ideas as to the purpose, conduct, and possible values of our state-wide music contests.

The Purpose

In brief, music tournaments bring together school musical organizations from various parts of the state, in sectional or state-wide meets which provide means for audition and adjudication whereby the individual or group may compare his or their performance with that of other individuals or groups of approximately like experience. The object of such attendance, aside from the friendly competitive element, is to attempt to send pupils back to their respective schools and communities with some inspirational help, and with some constructive criticisms which will aid each organization and its members in improving upon past performance.

While the element of competition is involved, it is not present to the same intense degree that we may find in other types of contests. The Wisconsin plan does not call for "championships." Each competing class of individuals or groups is ranked in one of three groups according to their respective playing performance. If the term *championship* is to be used at all, it is a co-championship, for usually there are a number in the group who share the honor equally.

Intense rivalry and factional bitterness are minimized as far as possible, although some disappointments inevitably result, the scratches of which soon heal over. The vital incentive is to excel past performance—to move up into the next highest group. In short, the plan is quite similar to our marking system in academic achievements. This plan, originating in Wisconsin, has been uniformly successful to the extent that other state organizations have adopted it. A similar rating plan was adopted for the National contests last year by the National School Band and Orchestra Associations and the Committee on Instrumental Affairs of the Music Supervisors National Conference.

Some possible objections to the group rating plan may be raised. Experience has shown that there are conditions, at times, when it is difficult to draw the line as to where "the first group leaves off, and the second group begins." Sometimes there is a distinct line of demarkation while again it resolves itself somewhat into a matter of opinion of the judge, with that individual invariably inclined to the side of charity. Occasionally, it also happens that among those who fall into the last group (lowest rating), there still remains quite a marked difference in ability, which would seem at times to necessitate the formation of a fourth or additional group. This should be optional with the judge, where the need is clearly apparent.

Judges

Judges for these contests are authorities in their respective fields and specialists on the particular instruments which they judge. Most of them have such national reputation that their decisions usually are accepted as fair and impartial by all concerned.

No reasonable expense is spared to secure competent judges. The single judge plan is being used in preference to the "multiple" plan (two or more judges for each contest), which, because of prohibitive expenses, would necessarily mean that we could not engage men of such high professional standing and broad experience in adjudication as we are able to secure under the single judge plan. Experience has proved that there have been more instances of dissatisfaction with the combined decisions of a number of judges than with the verdicts of a single judge of outstanding ability.

One of the most valuable returns from the contests are the written criticisms of the judges. Here again there has been *improvement*, from the giving of mere routine, perfunctory criticism to specific, helpful suggestions which most directors have felt to be of distinct value to them in improving the performance of their respective organizations.

Another feature which we are hoping to incorporate in our contests is that of holding conferences and clinics with judges after the contests. These clinics would essentially be for the benefit of the contestants and their directors.

Value of the Program

As to the value of the program sponsored by the Wisconsin School Music Association, possibly one measure of its success is the degree to which the Association has attained its objectives. Let us analyze the work of the Association in the light of these objectives.

Our Association constitution states one of our purposes as follows (Article II, Section 1):

"... to stimulate interest in the study of school music, and to develop a desire for good music in the schools."

The phenomenal growth of the Association and the number of members participating in contests is ample evidence of the growth in musical interest throughout the state. Beginning some few years back, with a handful of members holding the first tournament on an improvised platform in the city of Reedsburg, the Association now has a membership of one hundred and forty-two schools, with a tournament attendance last year at Madison of over one hundred organizations, with 5,500 pupils actively participating. By addition of sectional tournaments last year participation was enlarged to a total of 9,943 students in state and district contests. Compare the number of pupils receiving the benefits of this program with the mere handful participating actively in other forms of school competitive contests!

Regarding improvement in the quality of music, it is safe to say that performances which were acceptable for first honors in the embryo stages of the organization, would now scarcely merit recognition in the last group. The standard of performance and the kind of music now attempted in our public schools have shown marked improvement. A pace is being set with which many directors are finding considerable difficulty in keeping up, and which in turn is stimulating them to further enhance their own abilities by attending summer music schools and clinics.

Likewise, there has come out of this program a growing appreciation for a better grade of music, not only among the participating members, but in the communities which they represent—a notable cultural development throughout the state at large. The days of the circus-carnival type of music for a school band are of the past.

Again, in the words of our Association constitution, an objective of the contests is:

"... to encourage good fellowship and sportsmanship between member schools of the Association."

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The gathering together of over five thousand pupils from schools ranging from the smallest hamlet to those of metropolitan proportions—schools representing all sections of the state, with pupils from every walk of life, engaged in friendly competition, cultivating new friendships—this may fittingly be termed a project in democracy which cannot fail to pay dividends in future citizenship. We speak of international fellowship in our service clubs; this is an experiment in state fellowship—the prerequisite first step.

A further objective of the Association is *"to cultivate worth while leisure time interests for boys and girls."*

We hear a great deal, these NRA days, of codes—of various voluntary agreements to shorten the period of the working day and week, accompanied by the problem of increased leisure time.

Some one has said that "what a boy or girl will become, depends upon what he does when he has nothing to do." A few pertinent questions are appropriate at this time. Which of all the school activities is most likely to function in after-school days? Which will provide wholesome leisure-time recreation and enjoyment? Which will provide needed cultural and emotional stability? How many pupils, after school days are over, are able or inclined to carry out, for example, the program of the major sports—play football, basketball, and whatnot? *And what of the girls*—whose active participation in so many of these activities consists largely of cheering from the bleachers? What provisions are we making for wholesome skills and abilities which are to function in the increased leisure time now confronting us?

I do not mean to contend that every boy or girl who plays an instrument will continue to do so after school days are over, for I quite realize the place that the radio and "canned" music plays in our present social order. But I do maintain that these boys and girls are cultivating a type of cultural skill and appreciation which is more likely to be of practical use to them in interpreting and developing their personalities, in expressing themselves emotionally and aesthetically, than is gained by those participating in many other types of activities which receive unquestioned support.

Lastly, an important objective: *"To develop a unit in each community which shall serve as a vital force in bringing the people into closer relationship with the schools of the state."*

Music has, in many instances, been the connecting link between the basic program of the schools and the securing of adequate support for the entire program. Organizations have been formed within the communities as a direct outlet of the music programs in the school. Often these local organizations are lending their support to the entire school program.

Expense

School officials and others occasionally raise the question of expense. The expense of sending, let us say, a band, an orchestra, a chorus, to a state contest does seem considerable when viewed as a whole. But divided among those participating and receiving the benefits, on a per capita basis, it compares more than favorably with other types of school projects and academic activities. Last year the per capita cost for the State Association for the 9,943 boys and girls was twenty-seven cents per student. It would seem that a boy or girl who will practice faithfully practically a whole school year, is worth this trifling expenditure as a final culmination and reward for his effort. Compare these per capita costs with those of other competitive activities, on the basis of the number of pupils participating, and relative values at once become apparent.

I have no quarrel with the other activities, or with those who enthusiastically support such activities, but I do object most strenuously when they "damn the band," and at the same time willingly send relatively small groups to any section of the state at any expense to prove their competitive superiority.

We might wonder if, perhaps, some of the individuals and groups who are inclined to be critical of music contests take that stand largely because they do not wish to subject their own music organizations to comparisons which might reveal

the inadequacies of their music departments. In other words, there is a human tendency to be somewhat skeptical of the quality of the performance of those organizations which (perhaps for good reasons of their own) refrain from participating. Occasionally we do find evidence of a case where discretion is the better part of valor—what the community doesn't know about the performance of its musical organizations (and never having an opportunity to compare, will never know) "won't hurt them," to use a trite expression.

To the credit of a great many non-participating organizations it must be said that their attitude has been completely reversed when they came and saw the work of the Association. Many schools have consistently maintained membership in the Association and given unqualified moral support even when, largely because of financial reasons, they were unable to participate actively in the tournament program. On the other hand, occasionally we find groups who are inclined to be critical, and when asked, "Have you or your organizations ever attended a tournament?" reply, "No, but we know all about them." Fortunately, these are few and far between. "Seeing is believing," and many converts have been gained to the cause by the sending of representatives to see, at first hand, the program in operation. It has worked miracles with conscientious objectors.

The Association has never attempted to bring any pressure to bear on non-members to join our ranks. Membership has been entirely voluntary. Furthermore, we have consistently refrained from taking any stand in controversial matters which would, in turn, embarrass school administrators or non-participating members.

Festivals and Independent Organizations

In certain sections of the state, small groups of schools are having non-competition musical gatherings called festivals. Members of the Association have in turn participated in this movement, in addition to active engagement in their own regular program. We have no objections to music festivals wherever they may be held. They are undoubtedly enjoyable affairs, and having called them *enjoyable*, about all has been said that could be said, in our opinion. They lack the stimulating and inspirational values which the Association program offers through its semi-competitive aspects. As one band boy attending a festival so fittingly expressed it, "A fellow gets about as much kick out of a festival as you do kissing your own sister."

The Association stands ready to coöperate in every movement which has for its object the promotion of musical performance in keeping with the standards set by the Association.

Broadening of the Association Program

Originally the music program centered entirely around instrumental music, particularly the bands. Using this as a motivating force, gradually the orchestras were included, and more recently the vocal work, making the Association all-inclusive of the musical activities of the schools.

In the period of depression through which we are passing, when it might logically be expected that there would be a falling-off in membership and attendance, there has been, on the contrary, a period of greatest growth. Parents, patrons, and friends of music, have seemingly decreed that, come what will, children shall continue to sing and play—shall not be called upon to give up those activities which help to provide the only enduring values life has to offer. Such a critical period in our history, with repeated attempts to curtail the cultural portions of the educational program, is not a time for the promotion of doubtful ventures in the field of music. It is rather a time for intense coöperative effort to present a united front toward those forces which would, if unchecked, set back our educational program a full quarter century and rob us of the very things we most need to keep our courage and spirit against all odds during these depressing depression days.

NOTE: This article is taken from the manuscript of an address delivered by Mr. Wegner at the meeting of the Wisconsin State Teachers Association last fall.

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Problems of Music Teaching in the Schools

ADOLPH W. OTTERSTEIN

Head, Music Department, San José State Teachers College

MANY criticisms have been made upon school music, and we have tried to place the blame on outside interests instead of asking ourselves, as music teachers, whether or not we are to blame. The growth of school music has been rapid—too rapid in fact; and when growth is too rapid there is always apt to be a relapse. This has tended to produce a poor type of teacher. The demand for music teachers has been so great that some who were poorly prepared often secured employment. Usually the teachers are trained musically, but are unable to associate music with education. Also, when untrained and unprofessional people are at the helm, a poorly organized curriculum often results. Poor systems of “doing this and doing that” have developed. Some demand that every student hold his book just so on the desk, and the first finger of the right hand be used to tap the time; that must be held just so. In other words, many of our people have merely developed tricks in methodology. Some of the music has been curtailed under pretense of cutting expense, and music is believed by some boards to be a “frill.” The expense, in the instrumental field, has been high due to the pupil cost and equipment. Instrumental music benefits relatively few students in the school. However, as a purely personal observation, it seems that often when teachers are dismissed, a school board, endeavoring to reduce expenses, will look about and decide what teacher must go. Then they look for the weakest teacher in the school, teaching the newest subject in the curriculum, and dismiss that teacher. I have failed to find the high type of music teacher who is producing good results dismissed from his or her position. If there are such cases, they are very rare.



I was asked to discuss problems of music teaching. Of the many problems confronting us, I have chosen three to me the most important in our field. They are: (1) The problem of supervision, (2) the curricula, and (3) that field in which I am primarily interested—the problem of teacher training. Regarding music supervision, Jesse Sears says, “Supervision has been and is many things, and is cared for in many ways.” Music supervision came into existence during the civil war days, when music was introduced into the curriculum of the schools. When a town decided to put music in its schools, it had to add a music teacher because the regular teacher was not equipped to teach music. In reality, the so-called music supervisor was—and is often now—only a traveling music teacher.

The same situation existed in penmanship a few years ago. Schools decided that penmanship was not adequately taught and that the regular teachers were not adequately trained to teach the subject, so a penmanship supervisor was hired. Many systems of penmanship grew up. Many of us remember the systems which we were taught in order to learn to write. We were warned that “this way” was not the right way, and to write properly we were to exercise “just this way,” and in so doing achieve beautiful penmanship. The penmanship supervisor still exists in some cities today. I was once awarded a certificate because my “o’s” were the best in the class. I have not improved since—and I believe that was in the third grade.

Summing up, the idea is this: When new subjects are introduced into the schools, new teachers must teach them, because the old teachers have not had this modernized training. As

NOTE: This is an address delivered at the 1933 fall meeting of the Southern District of the California-Western School Music Conference, Hollywood High School, December 9, 1933.

a consequence, the grade teacher has to be three or four persons before her class. The music teacher demands that she be formal, the art teacher comes in and tells her to teach informally and allow freedom, then the principal comes in and demands her to teach whatever way is best suited to her. Consequently, the grade teacher does not know what to do or how to do it. Also, when the special teacher comes into the room there is a duplication of effort. The grade teacher usually sits, and the other teacher does the work. The supervisor inspects the classes, does a considerable amount of teaching, but often does not function as a true supervisor.

Now I have painted a very black picture, and one may ask— isn’t there a ray of light? There is, but first the teacher must be thought of as entirely responsible for her grade and teach the best method according to her ability. If the grade teacher is going to be adequately trained to teach music, will it mean oblivion to the music supervisor? In the small school systems, perhaps, yes. For in the small schools it is going to require a generalist with music teaching ability.

Take for example a four- or five-teacher school, with each teacher teaching a grade. If one has specialized in elementary school music she knows the problems, the materials, and has a fair performance at the piano; sings, and knows the instruments well enough to teach them. Another teacher may specialize in elementary school art, librarianship or physical education; as a result the principal has a corps of teachers doing general work and assisting each other in preparing courses of study for the entire school. They also assist those students who have problems and generally help one another. In the larger school system, able to support a music supervisor, there will be the specialist who has had general training—not a music specialist, but one who has qualified educationally.

About us we can see these changes taking place, former music teachers and supervisors making way for those people who are properly trained. The well-trained supervisor must know the functions of supervision, such as appraisal, training and improvement through research functions, instead of being just an inspector of methods. This means the giving of expert advice upon matters of development, new materials, methods of instruction and the science of classroom presentation. Barr has stated that “Supervision is expert service based on research and on general improvement of instruction.” Supervisors are expected to do a great deal of creative thinking. In this light, the music supervisor will be a leader, a director of activities, a creator in devising new materials and methods. He is one who is able to carry on controlled experiments attempting to determine the value of the methods employed in his work. He must be an inspiration to the entire staff. He can do this, in part, by improving instruction and in the formulation of the music objectives of education. He can find out the causes of poor work, advise remedial work, and then measure the results of supervision.



It has been noticed that measuring devices have not been extensively used in music. There are two or three tests in existence based upon the Music Supervisors National Conference Course of Study. These tests have not been widely used. It is not necessary to use these tests—we can make our own—but let’s use some means of measurement. Some good experimental work is needed and the schools are the best places for it.

Supervision can be said to be the device of a group of professional workers who attack their problems scientifically, free from the control of tradition and actuated by the spirit of inquiry. Scientifically speaking, supervision provides a place

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In the second problem, *music curricula*, we have made definite progress. There are some splendid courses of study. The Pasadena courses and the Sacramento courses are two of the newer ones in California; the Detroit schools have recently published a course worthy of attention. However, there are still debatable points in music curricula. We still have with us the scalers and the chorders. The chorders have the edge. We still have the problem of the movable do, some advocating it, some advising against all syllables. There is "formalized" training, mentioned before in this talk. Formalized tricks have been devised to "put over" music. Recently the creative and appreciation fads have come into being. Their value, in the opinion of most of us, has been good. We do not as yet know the results of this kind of work, except that students seem to like it.

We have not begun to study scientifically the approach to music reading. Vast sums of money have been spent on such work in general reading, but whether or not we are teaching music reading the psychologically best way we do not know. Because we have not done this, criticisms have resulted. The most important of these is that pupils cannot read. The money is spent, but the results certainly have not warranted the expenditure. When the students enter the junior high schools, they learn to sing songs they like and are taught by rote. This seems to be a revival period in vocal music. When the whole process is over we manage to sing the first and second verse of the *Star Spangled Banner*, *America The Beautiful*, one or two others—and that ends our repertoire of memory songs. Our students know the tunes of many songs, but not the words.

Tangible knowledge of music theory is greater than anything else gained from the elementary school curriculum. Those people who have had private lessons always know more about music than those who have just had "school music." Again the need of measuring devices is felt—some means, other than just opinion, by which we can construct better courses of study. Measuring devices in other fields have been used to great advantage. They have systematized the work. They have brought to light the weaknesses and have helped to realize the purpose of the elementary school, namely that of building fundamental processes.

It seems that the teaching of music has been thought of as a leisure-time activity and is used as such in the classroom. In the future, the music curricula will have to be a part of the educational program. The teaching of it will have to be based on psychological principles. We all know that in the old days we learned the alphabet and then put syllables together. Today it is different; the student learns to read the entire word. Would these same principles work in the teaching of music? Perhaps it would be easier to teach reading by teaching the whole measure and not breaking it up into notes and note values. The student might be taught to sing the measure, then the phrase—who knows? What is needed is a scientific approach to the problem—and, again, measurement. Some of us maintain that the measurement of music is impossible—that it is one of those "heartfelt things." If a student, upon graduating from the eighth grade, could sing twenty-five or thirty rote songs, *words and music*, that is a tangible result which could be measured.

Then the question arises as to when the child should start music reading. Musical development comes much later in the child's life than the reading. But the question is, when does the student have enough rote knowledge and contact with music to attempt to associate reading with singing? Psychologically speaking, the child should not learn to read until he has a motive and feels the need of reading. This may not come until the fourth or fifth grade. It must be spontaneous.

Many of our courses are filled with sugar-coated drill material, such as composed problem songs, and songs with useless words and music which the student is supposed to learn so that some "problem" may be solved. It is certainly questionable if this sort of material is desirable. If the student feels the need of reading in order to sing, the drill material will not have to be sugar-coated. Drill material becomes a means to an end and not just a drill. If this is the case, would it not be possible to reorganize our materials and use only worth while material? When drill is necessary, use drill material and not just foolish songs. Many lovely songs have been written. It would be wise to make a survey of all in order to select the best ones, not only from the teacher's standpoint, but also from the student's. Let us survey the students to determine their likes and dislikes and make a selection of all the *best* songs for children, and supply exercises to be used when needed.

The next problem is that of *preparing teachers to fit in the progressive school*. This is a difficult thing to do. Many weaker students have had unfortunate musical experiences, and usually do not care to do anything with music when they reach college. Very often the general teacher, not particularly strong in music, is tested lightly, passed and given his credentials, but is not qualified to teach the subject. The music teachers, on the other hand have overspecialized in music; some have gone to a conservatory of music, have taken all that was necessary to receive the bachelor of music degree. Perhaps they only had ten to fifteen units of academic work. One, perhaps, further specialized on an instrument, another in voice, and as a result most music teachers are those who have climbed out on the tip end of the limb of the tree. Very similar is the Ph.D., who specializes until he, too, is at the top of his department. If he should teach in high school or grade school, perhaps he could see nothing but his own field of work.

Are these too extreme ways of training teachers—one with no music or the other with all music—the best way to train music educators? I hardly believe so. All general teachers in the future must qualify in music. All teacher training schools have four-year courses for the preparation of the elementary school teacher. It is not asking too much of the students to be prepared to take care of the music work in the classroom. Standards must be set under which all must qualify, particularly when there is a surplus of teachers. Unit requirements are not sufficient; they do not mean proficiency. Courses of study should be devised, upon conclusion of which, definite standards in musical information must be met. In other words, the general teacher must be able to do his share of the music teaching.

It is generally believed that the classroom teacher should be trained entirely in the general field. But with the prolonged period of preparation, why can't the student become proficient in *one* field—enough so that he will be able to speak authoritatively on one subject? The general teacher may take enough music to equip him to be an outstanding teacher of music in his school, and, as before mentioned, assist the other teachers in planning programs, curricula, and caring for the instrumental activities. The other teachers in the school may also have special lines, such as art, health, librarianship, social studies and the like. This would produce an *ideal elementary school*. On the other hand, the special teacher must generalize so that he may be familiar with the entire situation. He should contact with all the fields of learning and education, in order that he may teach music in its relationship to life. With such a program, it would not be difficult to find an elementary school in which there is a specialist in music, art, physical education, health or librarianship, who is at the same time teaching a grade. The special music teacher, the



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supervisor, the junior or the senior high school music teacher, will be a musician, a cultured person, and one who sees music as education. He will cooperate with all the forces in education.

In conclusion, may I again say that music has suffered during the depression. However, the music teacher who attains and upholds the high standards of music education and is a constructive force in the community will not be dismissed.

The Conference on the Air

AT the time this is written letters are coming in from various parts of the country—from cities, villages and rural districts—in response to the first program of the music education broadcast series, sponsored by the Music Supervisors National Conference. (Sundays, at 10:30 to 11:00 A. M., Eastern Standard Time, NBC Blue Network.)

These early responses not only attest the gratifying success of the initial program as a noteworthy presentation of the "results obtained where music is well taught in the schools," but the expressions of interest and the requests for information indicate that this and subsequent broadcasts of the series will indeed well serve their major purpose; i. e., to direct the thoughtful attention of parents and school officials to the importance of an adequate musical education for every child.

In order that adequate value may be obtained from the "Music and American Youth" series, it is necessary to secure the greatest possible number of listeners. Teachers should see to it that pupils are interested in hearing the programs, and in urging their parents and friends to listen. Superintendents, principals and school board members should be invited to tune in on the programs. Not the least important, every JOURNAL reader should write to the general committee regarding the reaction in his community. The Committee is dependent upon these reports and suggestions for help in making future broadcasts more effective. The criterion for your judgment should therefore be, "How does the broadcast strengthen the position of school music in my community?"

Six cities are represented in the current Music and American Youth Series. Although the first three programs (March 4, 11, and 18) will have been given before this issue of the JOURNAL is in the mail, they are included in the following schedule as a matter of record and of general interest as well.

March 4—New York

Inter-High School Orchestra, conducted by George H. Gartlan, Director of Music, Public Schools, New York City: *Processional March from Tannhauser* (Wagner).

Boys' Chorus—Sixth Grade, Public School 103, Manhattan, conducted by Marie Nerent; Grace Flynn, accompanist: *Cradle Song* (Delbruck); *The Owl and the Pussy Cat* (Gartlan).

Address by Dr. Harold G. Campbell, Superintendent of Public Schools, New York City.

A Cappella Choir, New Utrecht High School, Brooklyn, conducted by Peter J. Wilhousky: *Swabian Folk Song* (Arr. J. Brahms); *Carol of Little Russia* (Arr. Wilhousky).

Inter-High School Orchestra, conducted by Mr. Gartlan: *Andante from Fifth Symphony* (Tschaiikowsky).

March 11—Boston

Boston Public School Symphony Orchestra, conducted by John A. O'Shea, Director of Music, Boston Public Schools: *Overture to Prometheus* (Beethoven).

Chorus, conducted by Mr. O'Shea: *March of the Toys* (Herbert).

Boston Public School Band, conducted by Fortunato Sordillo, Assistant Director of Music: *New Colonial March* (Hall).

Address by Dr. Patrick T. Campbell, Superintendent of Boston Public Schools.

Chorus, conducted by Mr. O'Shea: *The Fountain* (O'Shea); *Pop! Goes the Weasel* (Schaffer-O'Shea).

Boston Public School Band, conducted by Fortunato Sordillo: *National Emblem March* (Bagley).

March 18—Cleveland

Cleveland All-High School Orchestra, conducted by J. Leon Ruddick, Supervisor of Instrumental Music, Cleveland Public Schools: *Overture Iphigenie in Aulis* (Gluck).

Cleveland All-High School Choir, conducted by Russell V. Morgan, Director of Music, Cleveland Public Schools: *Jesu, Priceless Treasure* (Cureger-Bach).

When the superintendent appraises his teachers, such a music educator is not the one who will go when cuts are made. If this be the case, then it seems to be an important element in the field of music education for the teacher of today to improve his teaching while in service. Let us improve our supervisory work, improve our curriculum so it may be sound psychologically, and improve our teachers, so that music will function in the lives of the coming generation.

Cleveland All-High School Orchestra and Choir, conducted by Mr. Morgan: *Polovetrian Dances and Chorus, from Prince Igor* (Borodine). Address by Adella Prentice Hughes, Vice-President, Musical Arts Association.

March 25—Denver

String Choir of Sixty Pieces, conducted by Raymon H. Hunt: *Minuet* (Bolton).

Chorus of Sixty from the Sixth Grade, conducted by John C. Kendel, Director of Music, Denver Public Schools: *Hark, Hark the Lark* (Schubert); *Night Song* (Carl Busch); *Heather Rose* (Werner).

Address by Dr. Frederick M. Hunter, Chancellor Denver University.

East High School A Cappella Choir, conducted by Fareeda Moorhead: *Adoramus Te, Christi* (Rosselli); *Ave Maria* (Rachmaninoff); *Save and Keep, O Lord* (Scheremetieff).

String Choir, conducted by Raymon H. Hunt: *Sarabande* (Handel).

April 1—Chicago

Proviso Township High School Brass Sextet, conducted by J. Irving Tallmadge; *E Flat Minor Sextet for Brass* (Oskar Bohme).

Address by Dr. Frederick Stock, Conductor of Chicago Symphony Orchestra.

Lindblom High School A Cappella Choir, conducted by David Nyvall, Jr.: *The Christ Story in Song: Invocation, Holy, Holy, Holy* (Palestrina); *Nativity, Christmas Cradle Song* (G. Schumann); *Hymns to Virgin, Ave regina caelorum* (Torres); *Crucifixion, O Sacred Head* (Hassler); *Resurrection, Easter Song* (Paul Fehrmann).

April 8—Washington

Washington Public Schools Brigade Band, conducted by Capt. Don Paul McAdoo.

Contribution by Rural Schools: Chorus from the Norwin Township High School, West Moreland County.

The Inter-Junior High Festival Chorus (100 voices), conducted by Dr. Edwin N. C. Barnes, Director of Music.

Address by Mrs. Franklin Delano Roosevelt.

The Inter-Senior High Male Chorus (100 voices), conducted by Dr. Barnes.

The committee regrets that the only period available for these broadcasts is too early for the best results in the western states. However, Conference members in the West, we are sure, will make the utmost possible use of the series, and will join with the committee and all members and friends of the Conference in an earnest expression of appreciation to the National Broadcasting Company for making it possible to carry through the channels of its great network the message of Music and American Youth.

Daily Broadcasts, April 8-13

The final program of the first "Music and American Youth" series will be given Sunday, April 8 (10:30 A. M. EST). This program will be followed by broadcasts each day from the Conference at Chicago, at various hours, over NBC and Columbia networks.

Personnel of Committees

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Cleveland—March 18: Russell V. Morgan, Director of Music, Public Schools; Karl W. Gehrkens, Oberlin College; Arthur Shepherd, Western Reserve University.

Denver—March 25: John Kendel, Director of Music; H. E. Tureman, Director, Civic Symphony Orchestra; Florence L. Hinman, Director, Lamont School of Music.

Chicago—April 1: John W. Beattie, Northwestern University; O. W. Anderson, Public Schools; R. Lee Osburn, Maywood, Illinois; LeRoy Wetzel, Chicago Public Schools.

Washington—April 8: E. N. C. Barnes, Director of Music, Public Schools; M. Claude Rosenberry, State Director of Music, Pennsylvania; Lieutenant Benter, Director U. S. Navy Band.

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ADOLPH W. OTTERSTEIN, State Teachers College, San José, California, *2nd Vice-President and Editor*

A PERSONAL MESSAGE

Dear Friends and Co-Workers:

THIS brief letter is intended to stress the great need of expressing our appreciation to the National Conference officers for all the good work they have done during these past few years under most distressing and discouraging conditions.

The most effective way for each music educator to show or demonstrate his appreciation is to be affiliated in active membership with the Music Supervisors National Conference, which carries with it a joint membership in the Sectional Conference.

In addition to this, every music educator who can possibly afford it should attend the National Conference this year at Hotel Stevens in Chicago from April 8th to 13th. It is hoped that every district in the California-Western School Music Conference will be adequately represented at this important biennial conference.

Music educators—although unable to attend the National Conference—can render a distinctive service by aiding in the liberal use of the MUSIC SUPERVISORS JOURNAL in the music departments of junior colleges, conservatories and universities, inasmuch as every phase of music education is being presented by specialists in each field. (Student-rates are now available.)

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Faithfully yours,

ARTHUR G. WAHLBERG, *President*

CALIFORNIA-WESTERN NOTES

HOW many are going to the National Conference? It has occurred to the writer that California would be a beautiful place in which to hold the National Conference at some future time, two or four years hence. Many members in other sections of the Conference have always wanted an excuse to visit the state, and this would offer just such an opportunity. All of the western people going to the Conference might get together and present this idea.

Fifty-five music teachers and administrators attended the February 17 sec-

tion meeting at San José, one of the purposes of which was to stimulate the Conference idea. The program included:

San José High School A Cappella Choir, Eleanor Short, Director; Los Gatos String Trio, Charles Hayward, Director; San José State College Woodwind Ensemble, Thomas Eagan, Director; Address—*Administration in Music*, Walter Bachrodt, City Superintendent of Schools, San José; Address—*Presentation of the Festival Idea*, Lawrence Curtis, Principal Jefferson Union Grammar School; F. F. Jeffers was the song leader.

Officers were elected as follows: President—Adolph W. Otterstein; Vice-President—Bernice Rose; Secretary-Treasurer—Lyle Campbell. The officers hope soon to have committees appointed and operations begun in earnest.

Let us hear from other section meetings which are being planned, such as, San Francisco, Sacramento, Chico and other places—also Nevada and Arizona.

On to the Conference

This issue of the JOURNAL is concerned with the Conference, so this article will be closed with the "On to the Conference Spirit." Please send your correspondent the names of those who attend from the California-Western Conference. We want to know who you are.

ADOLPH W. OTTERSTEIN,
Second Vice-President

Chicago High School Music Teachers Club, meeting jointly with the 1934 Convention Committee, held a lively "pre-Conference" luncheon at the Woman's University Club, Saturday, March 5. Speakers were: Superintendent William J. Bogan, Chairman of the Convention Committee; Hobart Sommers, Secretary of the Committee; President Walter H. Butterfield, and Glen Dillard Gunn. Officers and chairmen of various cooperating groups and committees made reports, and the net result of the meeting was a further step-up of the enthusiasm manifested throughout the Chicago area in the various activities preparatory to the biennial conference. Officers of the Chicago High School Music Teachers Club are: President, Hyacinth Glomski; Vice-President, Elizabeth Grady; Corresponding Secretary, Frances McCourt; Recording Secretary, Isabel Barry; Treasurer, Mrs. Hazel Anderson. Maude M. Kirk, former president, was hostess at the meeting. (See picture on page 38.)

A. Vernon McFee died on February 15 at Cincinnati, Ohio, where he was for many years on the faculty of the Western Hills High School. His death marks the passing of one of the Conference's loyal members. Mr. McFee was treasurer of the National Conference from 1923-1928. Burial took place in Asheville, North Carolina, Mr. McFee's old home.

Music Supervisors Journal

Eastern Conference

LAURA BRYANT, Ithaca, New York, *President*
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WE SHALL MEET AT CHICAGO!

TO go or not to go, that is the question. Am writing to you with late February sunshine pouring in at the windows, the thermometer just gone up to zero, pondering the above question. Probably never in our history has the question been so serious to us all. "To go," let your answer be. "Not to go" is just too bad. The inspiration of meeting with each other is alone worth the sacrifice. Then there is the rich, beautiful program prepared for us! Think of what is now done for us compared with those old pioneers that Dr. Frances E. Clark tells us about! They ran the Conferences out of their own pockets. They built the foundation of public school music on which we are standing; shaky as it may have seemed for the last few years, it still stands!

Let's put our pride in our pockets, wear our old clothes (ladies, please do), take low-priced rooms, frown on obesity, crank up the old Ford (if we have nothing better), our motto be—Chicago here we come!

Remember the National president is one of us. All Eastern Conference members owe him double loyalty—for the Eastern and for the National! Remember how many slid over icy highways into Providence last year—some with nothing but scrip in their pockets. Don't let this be just a Mississippi Valley Conference!

Eastern Conference Luncheon—Limited

Wednesday of Conference week we will meet at luncheon. There we will discuss the 1935 Eastern Conference. There the "harts" of Pittsburgh will meet you, will greet you, will treat you to rare glimpses of a panorama program of Pittsburgh plans. This is to be a "Luncheon Limited"—the "limited" referring not to the luncheon but to the time for speakers. Come, eat, drink and be merry for tomorrow you diet.

In my last letter I promised to tell you about the Pittsburgh visit. Will save this for the Luncheon Limited. But I will say that Mary's little Lamb had the right idea about Pittsburgh.

March, Nineteen Thirty-four

They call it "smog" though—which is a contraction of "smoke" and "fog." Among many old acquaintances found in this my first visit to Pittsburgh was Augusta Schumacher Cole, one-time supervisor of music in Portland, Maine. Her sister, Miss Schumacher, is one of the loyal splendid corps of assistants that Dr. Earhart has gathered together. Her parting gift to me was a box of soap.

Speaking of Pittsburgh

The music in the schools of Pittsburgh is in the hollow of Dr. Earhart's hand. After a three days' visit I came away inspired, uplifted. There is an exalted, spiritual quality in the Earhart organization—a subtle something which will be well worth our study. One interesting project that was in the process of unfolding concerned Stephen C. Foster. Our own "Johnny" Tasker Howard was due there with a series of talks about the bard of Pittsburgh. And, by the way, didn't you swell with pride when you read that full-page review of "Johnny's" new book in the Sunday papers a few weeks ago? To know that "What America is Reading" (N. Y. *Herald Tribune*) includes a book by one of our members; a book that has to do with our music; a book that in several stores at least was a "best seller;" a book that has held its own in the month's sales from coast to coast, from North to South! The title is *Stephen Foster, America's Troubadour*, by John Tasker Howard. Let's celebrate—we wish more power to "Johnnie" of New Jersey.

We Went to Boston

Speaking of the joy and inspiration of Conference reunions reminds me of a recent visit to Boston—thanks to Dr. Frank Wright, a state supporter of music in the schools. Dr. Wright says he doesn't know anything about the subject. With due apologies to Dr. Wright, I don't believe it, even if he says so. He is probably one of those people who has a latent love and longing for the divine art, a suppressed desire for expression along musical lines—possibly a talent, who knows. Massachusetts is fortunate in having such a friend at court. He conducted



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this state meeting of Massachusetts Music teachers. For once I forgot to be frightened about making a speech. It was Grace Pierce's joyous spirit, warming even the heart of the weather man around Arlington. How those boys and girls did sing! The high school groups were rehearsing *Pirates of Penzance*. Such tone quality, fine enunciation, and—best of all—joy in singing! It was great! Arlington is a lucky town, with Grace (Gracie for short) waving daily her banner of "Sing for the joy of singing," and spreading good cheer and hope with every step she takes.

Conferences Mean Reunions!

For a week at least I did better work, inspired by meeting in that Massachusetts group old friends, shaking hands with eager young teachers gathered together in spite of frigid weather, with hearts beating high, looking for inspiration, giving inspiration by their very eagerness. What fun to hear again Helen Leavitt's brilliantly humorous stories; to hear Harry Whittemore with merry chuckle efficiently handing out announcements to save time and postage. Robert Sault returned to life; Harriet Perkins of Malden, who gave such a perfect, unchallengeable chat on the child voice; "Jim" Albertin, formerly of Falmouth, so Providence-chorus loyal! And didn't our own dignified Dann director bring a chorus up from Worcester over the Boston Post Road? (I love that "Post Road;" recalls Paul Revere and all Boston's boasted past.) Such a splendid group of young singers. No wonder Dr. Wright's ears and eyes bulge when he goes to music meetings. What other group of teachers bring so much light, love, happiness, inspiration into the lives of all classes of children! Getting together enhances, increases, enriches (add all the "ens" and "ins" in Webster) one's powers beyond estimation. And after it was all over to bask in the approval of Eastern Conference's greatest friend, E. W. Newton, who has with a paint brush solved the question of his "leisure time."

How could one invest the amount of a Conference week in Chicago, to bring greater returns? Certainly not in stocks and bonds. It's just like throwing a pebble into a pool—circles and circles, ever-widening circles, your circles of influence over the music in the lives of children.

Did you ever try to compare your musical influence, if you are a good music teacher in the public schools, with the influence of a Lawrence or a Lily? Just try it some night when despondency or insomnia grips you.

Counting sheep is a waste of time compared with it.

In-and-About Boston Supervisors Club

But we digress! The Boston visit included the February luncheon of the "In-and-Out" Club of Boston. You should all see your Conference Secretary preside; the grace and tact and efficiency of Anna McInerney is enviable. The luncheon began and ended on time with nothing omitted. The collecting end of it was handled by "Sam" Peck, Conference state chairman. An inspiring message from "President Walter" was brought by Natalie Southard from Providence. The speaker of the hour, Mrs. Black from Boston University, gave a good example of the maximum amount of inspired message to be

given in a minimum amount of time. Your president made a note of that for use in Pittsburgh programs.

The moral of this tale is this: If a two days' visit to one section of the Conference can give such great returns, what will happen in a five days' visit to the National—where all sections convene; where in one week's time you can store up enough schooling along all lines to last you a whole year—at least until time to go to Pittsburgh, where your circles will become wider and wider and wider until you become part of infinity! See?

Our next meeting, then, is noon, Wednesday, April 11, Hotel Stevens, Chicago.

Gratefully yours,
LAURA BRYANT, *President.*

Southwestern Conference

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FRED G. FINK, Colorado Springs, Colorado, *1st Vice-President*

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CATHARINE E. STROUSE, Kansas State Teachers College, Emporia, Kansas, *Treasurer*

JESSIE MAE AGNEW, 36 Polerig Apartments, Casper, Wyoming, *2nd Vice-President and Editor*

APRIL 8th is so near at hand that I wish I had the power and insight to say just the right word to inspire every member of the Southwestern Conference to be in Chicago for the week of the biennial meeting. There are those who have attended every year and realize that they can't afford to stay away.

This has been a hard year for all of us in many ways, but we must look at the bright side and know that good will come out of this chaos through which we have been struggling. We must look ahead and be ready to meet every situation with understanding and forethought.

Music has been given a larger place in our educational field than ever before; many localities which had, on account of financial difficulties, seen fit to eliminate the study of music from their curricula have realized more than ever its importance, and have reestablished musical training in their schools.

We know every year brings changes, new developments and greater possibilities. At the biennial conference can

be obtained just the help that will be of assistance in meeting your problems. In these modern times, our ideals must be perpetuated, if we would train our youth to an appreciation of the beautiful, and to a proper discrimination, whereby their love for the best makes their lives rich in beauty. "The function of education is to assist pupils in the attainment of right judgment, appreciation and control of the values of life."

We missed our Southwestern meeting last year and now we are, more than ever, hungry for the personal contact with those who are alert and in touch with all phases of our work. Let us plan to meet at the Stevens Hotel, Chicago, April 8th. It may mean financial sacrifice but it will be worth every effort and denial. In fact, you can't afford to stay away—especially this year. Just decide you will go and the way will be easier than you think!

By the way, have you sent in your dues? Do so today without fail. That little fee is not much to the individual, but it means a great deal as a whole. It makes me think of that old saying, "Little drops of water, little grains of sand, make the mighty ocean and the pleasant land." Our national organization not only has its power as a whole, but is working for your individual good. Send your dues today! And plan to go to Chicago!

JESSIE MAE AGNEW
Second Vice-President



March, Nineteen Thirty-four

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North Central Conference

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CHICAGO BECKONS!

A CHECK of the official membership reports which come to me regularly from our treasurer seems to indicate that we are going to have a great attendance at Chicago—that is, of course, if all who have paid their dues come. At this point congratulations are due to the state chairmen who have been doing excellent work.

Another thought assails me—I must send in my dues! (Business with secretary.) And now that that is done, I hasten to add that I hope a crushing consciousness of guilt quite overcomes the faithful souls who always attend the conferences—but do not let us know about it until they arrive. You will be surprised at the virtuous feeling that will be yours when the old check is in the mail. Better reserve that room at the Stevens, too. The Stevens is a great hotel, but even that expansive hostelry will be taxed to the limit when the most enthusiastic and professionally-minded group the world has ever seen crashes its gates.

Look at that picture on page 15 of the February JOURNAL. Do you often see as fine a looking group of people? How many of them do you recognize? Don't you think you ought to know them? A veritable army carrying the message of music to the hearts of the nation.

I am especially looking forward to meeting North Central members at the luncheon which is scheduled for

Wednesday. You will note that section meetings scheduled for that afternoon have been moved forward, so that you will miss nothing of the fine program which Walter Butterfield has provided.

I think we will not be too serious at this meeting—a little music, a little singing, a little nonsense, a bit of philosophy, and lots of fellowship. Will you be there?

FOWLER SMITH, *President*

WE expect to meet you all in Chicago, April 8-13. We are sure you have planned your spring concerts, operas, and festivals so that you may have the week of the 8th to gather inspiration—which all of us need as an antidote for fatigue, spring fever and the general inroads of the depression.

Have you noted the galaxy of speakers, the wealth of forums and demonstrations, the social events—to say nothing of the many exhilarating concerts. I feel that the meetings of the Conference offer the greatest source of instruction, information and inspiration of anything which I have ever attended—and it is such a pleasant way to get what is good for us!

Life in and around Chicago is at present a continuous series of committee meetings and rehearsals, and the spirit is wonderful. Children, teachers, administrators and artist-performers are all working to make this convention a real success. In the Chicago schools from Mr. Bogan to the youngest pupil,



Central High School A Cappella Choir of Omaha, Nebraska. Carol M. Pitts, Conductor.

Music Supervisors Journal

everyone is putting his shoulder to the wheel and with the extensive organization embracing members and friends throughout the Chicago area, everyone has something to do—and best of all is doing it. The In-and-About Chicago Music Supervisors Club, the Chicago High School Music Teachers Club, the Chicago orchestra and band leaders organizations, elementary school teachers, clubs, and various other groups embracing practically everyone interested in music in education, are all helping.

President Butterfield and the Executive Committee have shown such vision in preparing a program which fits our needs in these trying times, that it would seem no Conference member wherever he lives, will want to miss this great meeting.

* * * *

You know we were thinking of advertising Chicago as a winter resort when along came February! Anyway with such a cold February as we had we are quite sure April is going to bring real spring weather, so if you do not care to take advantage of the exceptionally low train or bus fares, get your crowd together and drive. All roads will lead to the Stevens Hotel the week of April 8—and the weather will be fine for driving, says your self-appointed weather prophet.

North Central Conference members will be mindful of their privilege and obligation as hosts to the rest of the Sectional Conferences. We must put our best foot forward and turn out en masse. Incidentally, we shall have opportunity to discuss some of the affairs of our own section at our luncheon on Wednesday, April 11. Undoubtedly President Fowler Smith and Convention Chairman Ralph Wright of Indianapolis will have some things to tell us regarding plans for our 1935 meeting.

* * * *

Perhaps it seems presumptuous of me to try to tell you in a few words about the event to which most of the pages of this JOURNAL are devoted. About all I can hope to do is to pass on to the readers something of the enthusiasm which has been generated among the folks in and about Chicago. I cannot recall any meeting of our organization that has been so much talked about or that has had so many people earnestly working on advance preparations.

In a world of so much darkness and trouble, so much grief and suffering, how fortunate we are to be engaged in an activity which may bring light and happiness to many if we can only be wise enough and strong enough to see the way, and seeing it to take it.

We shall look for you in Chicago at the Stevens Hotel, April 8.

SADIE M. RAFFERTY
Second Vice-President

March, Nineteen Thirty-four

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SCOTS WHA HAE!

MAY not be exactly appropriate
as a call to you, at this or any
other time. I realize that many
of you are neither as Scotch as the
historian-poet who penned the immortal
lines—lines calculated to set the
blood of every true Highlander tingling,
and his heart throbbing with emo-
tion—nor would many of you care to
subscribe (even in these days) to his
terms of welcome. Yet some of you
have accepted just that, in effect, and
are willing to attempt to go even fur-
ther in championing your cherished
ideals. More power to you! May you
live long, and happily, in the joy of
accomplishment. In any case, you may
be sure I had no other motive in mind
than that of again appealing to your
splendid loyalty, and reminding you of
our common heritage, its privileges,
and accompanying obligations.

You know, I recall a story of a
Southern negro who was haled into
court for some misdemeanor or other
(use your own imagination), and the
Judge asked him if he wanted a law-
yer. The old darky replied, "No sah,
Jedge, I ain't wantin' no pesky lawyer
hangin' around, but I sure could use a
couple o' good witnesses."

Well, I sure do need your help, and
I am sending out this S. O. S. to every
last one of you, not only to get a line
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that ever happened. And, whilst I fully
realize the effort, the sacrifice it will
mean in some instances, I also feel the
absolute necessity for a real get-
together right now and checking up
on our resources (individual and col-
lective), in order to combat successfully
the general conditions.

President Butterfield has, as you
know, arranged for a wonderful pro-
gram, and I have promised myself the
pleasure of attending, even if I have
to walk from here. If you knew just
what that last remark means, you
would better understand my rash ulti-
matum. But we'll let that pass.

Here's something that I do want you
to appreciate—something that you and
I must work out together, and I believe

each of you will agree with me that we
can talk it over better than we can
write, or fill out a questionnaire. Well,
if you read over the program of the
National Conference in the Mid-Winter
Issue of the JOURNAL, you will find that
the Sectional Conferences are sched-
uled for

Luncheon, Wednesday, 12:15

Our good friend, Lewis H. Horton,
of Morehead, Kentucky, has consented
to head the committee on arrange-
ments for this, and I understand that
he has some out-of-the-ordinary stunts
and special features on the tapis. I
strongly advise you not to miss it.

You will also notice that an extra
long period is allowed at this point,
the usual section meeting hour being
set for 3:00 o'clock. This was done
purposely so that we can have a busi-
ness session of our own, and settle a
few of the necessary preliminaries for
the biennial, next year. For instance,
we should decide something as to the
place of meeting in 1935. The folks in
Atlanta still want us to enjoy their
hospitality, and there are invitations
from several other cities, ranging from
DeLand, Florida, to Huntington, West
Virginia—from Baltimore, Maryland,
to Louisville, Kentucky. The Execu-
tive Committee, I believe, would like to
have an expression of opinion from the
membership at large. Where do you
want to meet?

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The National High School Orchestra and Chorus, both of which have been such wonderfully attractive side-issues to our Conference, are, as you know, not on the program for this year, but have been superseded by the Instrumental Ensembles and Vocal Contests. We shall have an excellent opportunity to gauge the new venture and make a working comparison. Then, I should like to hear from you as to what you think we should do. Shall we assemble an All-Southern Orchestra, and Chorus; or shall we adopt the new plan? Also, what is your reaction to the possibilities for an All-Southern High School Band? Someone has suggested that the band movement in the South needs a boost. If this is so, or if you think there is any cause for studying new ways and means, what would you suggest as a starter? There is no doubt in my mind that we all need to look at the situation of our Music Education from every conceivable angle, and get to work along the best-favored lines.

Several other matters demand attention, and, as I have already said, I am bespeaking your help.

Our committees for next year should be organized, and the whole machinery set up so as to give us a running start. Please come with your suggestions as to what you think we should be doing, aiming at, or need. Along that line, what do you think about

A Slogan

for the Southern Conference? Something of our own? Or do you think that even in these days of individualism, it might be better to stick to that used by the National Conference: *Music for Every Child—Every Child for Music*? Another puts it: *The Richest Child is Poor without Music*. Again: *Music, a Priceless Heritage—Necessary in All Education*.

At all events, if we're going to make the association as worth while as you and I want it to be, we most certainly must find a way of uniting our efforts and combining for the common good.

Quoting an old friend of mine, "Him what expects nothin' shall surely not be disappointed," and as I am *always* expecting—and hoping—and most assuredly do *not* like to be disappointed, I am looking forward to seeing you all.

YOUR PRESIDENT.

Charleston, W. Va.

Northwest Conference

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ON TO CHICAGO!

INDICATIONS are that the forthcoming National Conference will loom the largest of any of the Conferences, in the public mind, due to the interest that is being shown in the Supervisors Chorus. Already several people not connected in any way with music education have asked me for further details about the Chorus, and have expressed their confidence that it will be a fine thing. Word has reached me that the Northwest Conference will be well represented in the Chorus. Some plan to drive, while others will go by train.

Join Our Party

Two years ago, a number of us from the Northwest traveled on the same train to the Conference in Cleveland. We found that the long hours of riding were made much more enjoyable by the company of the other members of the party. The Milwaukee Olympian, arriving in Chicago Sunday morning, April 8, will serve our purposes very nicely, and so I invite you all who are

traveling by train, and who can conveniently do so, to join us on your way to the National Conference.

The Solo Singing Competition

The Northwest Conference will be represented in the National High School Students Solo Singing Competition, to be held in connection with the National Conference in Chicago, the contest beginning at 10:15 A. M., April 11.

It has been thought better to have our Conference represented even though notice was short and preliminary arrangements not as complete as might be desired, in order to give momentum to a solo singing competition in connection with our Northwest meeting next year, in preparation for national solo singing competitions in 1936.

May I repeat again that our Northwest Conference luncheon is to be held Wednesday noon, April 11, in the Stevens Hotel. The bulletin board in the Stevens Hotel will announce the exact time and location.

CHARLES R. CUTTS, *President*

March, Nineteen Thirty-four

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318—Kerry Dance (Bagpipe imitations), Molloy	10

THREE-PART CHORALS S.A.B.

564—Hop, You Grasshopper, Hop!, O'Hare	12
565—Humming Suite (Four Movements I—Prelude, II—Gavotte, III—Minuet, IV—Gigue), Emery	12

THREE-PART CHORALS S.S.A.

934—The Swan (Le Cygne), Saint-Saens	12
935—In A Bed of Brown Leaves (Cradle Song), Brahms	12
936—Kerry Dance (Bagpipe imitations), Molloy	12

THREE-PART CHORALS T.T.B.

822—Drink To Me Only With Thine Eyes, Jonson	12
823—O Blow, Ye Horns (March from Aida), Verdi	12
824—Arkansaw Traveler (Humorous Paraphrase), O'Hare	12

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115—Hop, You Grasshopper, Hop!, O'Hare	15
116—Ye Apple Blossoms Falling, Schlig	15
117—Morning (Peer Gynt Suite), Grieg	15
118—Lo, Now the Dawn is Breaking (Salut d'Amour), Elgar	15

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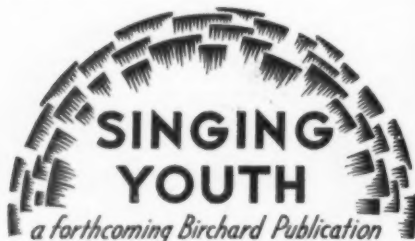
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THE twentieth day of March, nine-
teen thirty-four, marks the one-
hundredth anniversary of the
birth of one of America's foremost
educators, and a notable champion of
the cultural subjects—especially music.
Charles W. Eliot, president of Harvard
University for forty years, advocated
the enjoyment of beauty in all its forms
—music, painting, landscape gardening
and architecture all flourished during
his regime at Harvard.

Just before his election to the Harvard
presidency, in his first published articles
(appearing in the *Atlantic Monthly*,
February and March 1869), he said,
"Judicious parents will see that their
boys learn to draw and sing, either in
school or out of school." Many years
before this, Eliot's father was instru-
mental in inducing Lowell Mason to in-
troduce the teaching of music in the
public schools of Boston in 1836.

The enjoyment derived from the pro-
duction of music was thoroughly appre-
ciated by Eliot. In 1910 he wrote to
Charles R. Crane: "Pleasure from
music, and particularly from taking part
in the production of music, is one of
those superior pleasures which ought to
be made more common than it is." And
before that, in 1908, when introducing
Josef Hoffman in a charity recital he
said: "Have you ever thought how
peculiar and wonderful the immortality
of good music is? It quite surpasses
the immortality of good literature; be-
cause it transcends the boundaries of
any single language or any one race."

Many have not known that Charles
Eliot was one of the strong champions
of music in education. As early as
1874-75, through his constant alertness
to find the best ways of encouraging the
fine arts, Harvard had a professor of
music and a professor of history of art.
The Ph.D. degree could be earned in
music that year. He tells us in his *An-*

nual Report for the same year that the
departments of the classics, modern
languages and history, all found them-
selves reinforced by the teaching of the
new professorships.

In 1915 he wrote to Henry T. Brown:
"Music should be given a substantial
place in the program of every school."
He regretted that the earlier Puritan in-
fluences had so minimized beauty of
sound, color and line. In speaking of
this in an address to the Pan-American
Scientific Congress at Washington, De-
cember 27, 1915, he said: "In conse-
quence, many native Americans have
grown up without musical faculty and
without any power to draw or sketch,
and so without the high capacity for en-
joyment and for giving joy, which even
a moderate acquaintance with these arts
imparts."

Many times he stressed the fact that
music is the universal language and must
be taught in the schools. This is ex-
pressed in a letter to William B. Wright
in 1919:

"There is no doubt whatever that the
cultivation of singing is one of the most
urgent needs of American schools, both
elementary and secondary. Music is the
universal language which speaks chiefly
to the best side of human nature."

In mentioning the fact that music
must be cultivated rather continuously,
Mr. Eliot in another letter to William
Wright makes an interesting reference
to Darwin: "Darwin said to me in his
own house, in the year 1874, that he
could no longer enjoy either poetry or
music, and spoke of it as a calamity
brought upon him by his exclusive ap-
plication to the sciences of observation
and inductive reasoning."

Charles W. Eliot was indeed a great
friend of the arts, and teachers of music
should pause at this time to pay homage
to this friend of music, born one hun-
dred years ago.



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IN the foreword to a course published some years ago, I made this statement: "The ideal sought is to provide a fundamental educational training based on *interest*, *self-expression* and *discipline*." At the time, and since, the statement challenged a decided variety of opinions. For instance, one well-known educator upon reading it remarked, "Interest and self-expression are all right, but you should have omitted 'discipline' for the word is taboo; today 'interest' is the incentive which guides educational procedure; 'self-expression,' too, is highly desirable, for it is a natural reaction to what interest suggests or inspires—but to add discipline is a mistake." Another educator, nationally known as a composer, author and teacher, said, "Thank goodness you have added the word 'discipline,' for with these three you have a 'trinity' which is complete. I have seen the results from interest and self-expression *without discipline* long enough; our children today need more discipline and less of the other two."

Other opinions might be quoted, but these two are quite sufficient, for between them they have expressed the views of practically all who are interested in child education. All are agreed on interest and self-expression, and these two should continue to be placed first, providing "interest" does not mean a form of temporary entertainment and "self-expression," but an explosive reaction to what interest has inspired. With worthy and constructive growth as their objective they apparently would seem sufficient—but, whether realized or not, worthy and constructive growth is impossible without conscious or unconscious discipline. For example, a boy's first interest in baseball is created by

seeing others play. But no boy "worth his salt" is long willing to watch others; he wants to express himself, he wants to be "in the game." With other boys he makes his first attempts—and finds he cannot pitch a ball straight, he cannot catch a ball without fumbling, nor can he strike a ball effectively. What happens? Does he give it up? He does not! He begins throwing, or pitching, balls, stones and most anything he can lay his hands upon; whether he has a bat or a stick of wood he practices batting balls, stones or what not, and he attempts to catch about everything that "comes his way." For what purpose is all this activity? Why, he is simply *trying to perfect his game*. Unconsciously he is *disciplining himself from the moment he attempts to perfect his efforts*.

Here then is illustrated perhaps the greatest principle of all in the growth and development of the child. It is not alone interest, nor even interest and self-expression; it is the perfecting of an expression created or stimulated by interest—and the process of perfecting one's efforts is possible only through practice, and practice is but a form of self-discipline.

Probably no educator today believes in old-fashioned discipline with its attendant threats and penalties for delinquencies—a relic of the days when the stifling of interest and self-expression seemed a necessary part of the training. No wonder the word even now sounds cold and repulsive. But, in the absence of a better word, every far-sighted educator accepts it, for he realizes its value in the growth and development of every child. However, instead of applying it as a principle by itself, discipline is psychically so woven

into basic training that the child does not realize it, and, through the perfecting of his own efforts, he forms the habit of disciplining himself.

While the true educator will constantly stimulate all worthy interests and encourage every form of wholesome self-expression, he will never lose sight of that discipline which comes through each perfecting effort, for in the final analysis the *habit of perfecting* results in a surer and a more continuous and permanent growth than does either interest or self-expression. No really successful issue was ever achieved without discipline, and, best of all, the child unconsciously realizes this, and if rightly guided will become increasingly interested during the process of perfecting his own self-expressive attempts. The prudent teacher, through helpful suggestion and guidance, encourages every such recognized tendency, for beside the greater immediate gains the ultimate result is that as self-discipline increases the necessity for other forms of discipline decreases.

Of course none will deny the importance of discipline in all forms of teamwork, but after all its greatest value comes from within, when the individual, guided by reason and judgment, tries to perfect his own efforts. This, in the light of modern psychology, is the highest form of discipline, for it is "self-discipline"—and there is abundant evidence that it begins very early. For instance, a little tot becomes interested in colored blocks. His first self-expressive reaction to this interest may be to throw them about, but the instant he begins to throw them at a definite object or to a selected place, or to place them in a row or pile one squarely above another, that instant he begins to discipline



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himself. A boy finds a baby-carriage wheel; it interests him because it will roll. He may express this interest by rolling the wheel, but this will not long satisfy him; he finds that he can roll it straight or to a definite place if he tries, and in trying he is disciplining himself. Perhaps he finds another wheel, and decides to make a scooter. A scooter may interest him, and the desire to have one may prompt him to express himself by making one—but without adequate discipline in his attempt he will never ride on that scooter.

Perhaps we have so long associated discipline with obedience, or as a form of punishment and chastisement, that we have overlooked its importance as an element in the gaining of self-mastery

and the moulding of character. However, if we analyze the three words for the purpose of knowing their true value in the growth and development of the child, it would seem that we must recognize the fact that interest, to be continuous, must be a process of growth, and in every human endeavor there must be the element of discipline or there is no growth. And in every self-expression that has a definite objective, which demands any form or degree of thought or skill, there must be also the element of discipline. Then our conclusion must be that in "interest, self-expression and discipline" we have a complete trinity—to which, without being profane, may be added "and the greatest of these is Discipline."

Some Facts Regarding Pitch

DAYTON CLARENCE MILLER, D. Sc.

Professor of Physics, Case School of Applied Science
Cleveland, Ohio

THE designations of musical pitch are rather confused because pitches have changed, and no authoritative standard has been adopted. The term, *Philharmonic Pitch*, is particularly uncertain. Presumably this refers to the London Philharmonic Society Orchestra. This organization used a pitch, A = 453, about eighty years ago. The standard has been higher and lower. At the present time, I believe, what may be called the *new Philharmonic Pitch* is being rather generally adopted in England in which A = 439.

In 1840 Scheibler, an instrument maker, prepared standards of pitch in accordance with a congress which was held in Vienna. They adopted A = 440. This pitch has been very generally in use in Germany ever since. About 1858, Koenig, in Paris, made standards which were adopted by the French government, known as the *Diapason Normal*, A = 435. In 1891, the Piano Manufacturers Association of America, after a lengthy investigation, decided to adopt the *Diapason Normal*, and they designated it as *International Pitch* A = 435. This was hardly international, as the Germans did not use it and neither did the English. It, however, was adopted by the American Federation of Musicians as their standard. This is the pitch that, in the last forty years, has been very generally referred to in this country as *Low Pitch*. The United States Government adopted this pitch for all government military bands.

The manufacturers of musical instruments in this country began very generally to sharpen their instruments, and during the war the Musicians' Union, under an anti-French influence,

decided that Union musicians should play at the pitch, A = 440. There was thus confusion in this country as between A = 435 and A = 440, a tendency to go still higher.

The Boston Symphony Orchestra, about 1890, had officially adopted A = 435. However, they sharpened the pitch without acknowledging it. I actually tested the pitch of this orchestra in 1926 and found they were playing to A = 444.

The instrument makers became disturbed by the variations, and the Music Industries Chamber of Commerce of the United States, an organization which was related to practically all musical instrument manufacturers and large dealers, organized a committee in 1925 to investigate the subject and to establish a standard. I acted as the scientific adviser to this committee. It appeared that A = 440 was the most acceptable pitch. This resulted in the official adoption by the Music Industries Chamber of Commerce, in 1927, of the standard, A = 440, which agreed with the standard already adopted by the Federation of Musicians. We prepared, here in our laboratory, a group of twelve standard tuning forks which were distributed to various centers of authority for the general establishment of this pitch. I do not know whether this pitch has received a formal name.

The present situation, then, is that in the United States A = 440; in Germany it has for many years been A = 440; in France A = 435; and in England A = 439. I presume the latter is the one referred to above as *Philharmonic Pitch*.

The best account of the earlier fluctuations in pitch, which I know, is an appendix by A. J. Ellis to the 1895

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English edition of Helmholtz's *Sensations of Tone*. A discussion of pitch in the United States up to the year 1900, is found in an article by the late Professor Cross in *Proceedings of the American Academy of Arts and Sciences*, Volume XXXV, Number 22, April, 1900.

NOTE: This article is taken from a letter received from Dr. Miller by Karl W. Gehrken, a member of the JOURNAL's Editorial Board, in response to a request for certain data. Because of its interest and value as an authoritative statement regarding a vital but not too-well understood subject, it is passed along to JOURNAL readers with the permission of Dr. Miller.

RECORD REVIEWS

PAUL J. WEAVER

Orchestra

Mozart's *Overture to the Marriage of Figaro* and two short movements, *Gigue* and *Badinerie*, by Corelli, are coupled on Columbia 68133-D. Both are finely performed and recorded, the Mozart being played by Bruno Walter and the Corelli by Arbos and the Madrid Symphony.

Prokofiev's *Ballet Suite Le Pas d'Acier* (The Age of Steel) is played by Coates and the London Symphony on Victor 11446 and 11447. There are eight sections dealing with the worker-factory theme, and with a considerable amount of thematic repetition from section to section. The underlying thought is not unlike that of John Alden Carpenter in his *Skyscrapers*; but, naturally, Prokofiev treats that thought with frank modernism and with considerable Russian fury. The performance is a vigorous one, and the recording is clean and clear.

Two pieces of Rimsky-Korsakoff's colorful music, obviously useful to teachers, appear on Victor 11454: *The Dance of the Tumblers*, from *The Snow Maiden*, and *The Storm Music*, from *Ivan the Terrible*. The storm scene is not at all what German or English composers would write on that subject. Both pieces are very well played.

Two more Sibelius *Symphonies*, the 3rd and 7th, have been issued by subscription, played by Kajanus and the London Symphony. Information on request.

Johann Strauss' *Perpetuum Mobile* and Tchaikowsky's *Mazepa* are coupled on Columbia 9076-M, played by Mengelberg and the Concertgebouw Orchestra. The Strauss is a jolly piece in rapid march rhythm with constant interchanging of orchestral coloring. The Tchaikowsky is a vivid, rapid dance of Cossack type.

The *Waltz* from Richard Strauss' *Comic opera Intermezzo* is played by the Vienna Symphony under Alwin on Victor 11430. Not much of a waltz; poor Strauss and poor comic opera; which makes it an interesting chapter in the work of a really great composer!

If you want an easy approach to modernistic music, get Columbia G-68141-D, which contains Stravinsky's *Suite No. 2 for Small Orchestra*, played by Pierne and the Colonne Orchestra. It is really amusing music, as well as being interesting. There are four short move-

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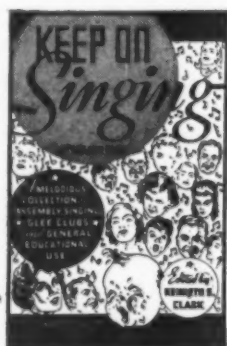
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ments, in the dance-form manner of the classic composers of suites; each is in its typical dance rhythm, but each is modern in its idiom. For instance, the waltz goes plodding along, ump-ta-da ump-ta-da, I-V-V-I, with a tinkley grind-organ tune that doesn't seem to pay much attention to the basic chords, and with certain halting measures which are for all the world like rusty spots where the grind-organ almost gets stuck.

Organ

Back's Toccata and Fugue in D minor is played by Edouard Mignán on the organ of the Church of St. Nicolas des Champs, Paris, and recorded on Columbia 68145-D. Mignán takes liberties with the rhythm of the Toccata, breaking its flow at several points. The echo in the church blurs the effect rather badly at times; for instance, the opening unison on A with a mordent sounds as though it were being given a double-mordent treatment; but, at that, the echo in this record is not so bad as in the other recorded organ version of this music, played by Sittard in St. Michael's Church in Hamburg. Even with its defects, this record is preferable to the piano—and what-not—rearrangements of this great music, several of which have been recorded.

Chamber Music

Beethoven's Septet in E flat major, Opus 20, appears as Columbia set 180. The performance is by the Lener Quartet with I. Hartman, cello, C. Hobday, bass, E. W. Hinchcliffe, bassoon, and Aubrey Brain, French horn. The issuing of this fine set is a real service to music lovers and students, for the work is seldom to be heard. It comes a little later than the Opus 18 quartets, but has many of their characteristics and belongs definitely to the composer's first period. It contains both a Minuet and a Scherzo; the Minuet is well known through transcriptions, which rarely give credit to its source. Beethoven makes his seven instruments into two choirs: violin-violoncello and clarinet-horn-bassoon, with each of which the string bass makes a quartet; the contrasting and blending of tonal possibilities makes this a fascinating work for study.

Brahms' Sonata in F minor, Opus 120 Number 1, is played by Lionel Tertis, violist, and Harriet Cohen, pianist, in Columbia set 183. This is one of the two sonatas written originally for clarinet; Brahms' version for viola changes the original in many details, clearly showing his intimate knowledge of the differences between and the individual characteristics of the two instruments in their solo capacities. The two sterling British artists give a performance which is not quite brilliant but which is thoroughly alive and decidedly musicianly.

Opera

One of the very best opera recordings ever issued is Victor set M-152, *Verdi's Othello*. The performance is conducted by Sabajno, with La Scala artists, chorus and orchestra. One of Verdi's last two works, it is characterized by a dramatic intensity quite different from the usual run of Italian opera; the music is unmistakably Italian, but the influence of Wagner is

definitely to be seen from the standpoint of dramatic fitness. In the recordings, Granforte's Iago is really splendid; he has a fine voice, and shows forcefulness and skill in singing a role which contains many types of emotional expression. Maria Carbone as Desdemona and Frisati as Othello are both fine; their best work together is in the final death scene; Carbone's singing of the *Willow Song* and the *Prayer* are especially good. All of the other principals are quite adequate, and the chorus and orchestra are effective throughout.

Gregorian Chant

By far the best available recordings of *Gregorian Chant* have recently been issued by Victor in set M-177: *The Requiem Mass* (Missa pro defunctis) according to the Solesmes edition, sung by the choir of the Pius X School of Liturgical Music College of the Sacred Heart; the conductor is Julia Sampson; the organist, Achille Bragus; the Celebrant's chants are intoned by Rev. V. C. Donovan, O. P. The singing and interpretation are distinctly superior, and could well be used in many schools as a model of excellence. These examples of the first great musical style range from simple syllabic chants (one note to the syllable) through the neumatic variety (several notes to the syllable) to the melismatic type (very florid). The modes used are the 1st, 2nd, 4th, 6th, 7th, 8th and the Ferial Tone.

Piano

Bach's Toccata and Fugue in C minor is excellently played by Marcel Maas, and is almost perfectly recorded by Columbia on 68131 and 2-D. The second record also contains the *Fugue from the E minor Toccata and Fugue*, equally well done.

A new subscription album contains three of the great *Beethoven Piano Sonatas*, gorgeously played by Schnabel. One is taken from each of the three "periods," which makes the set particularly valuable for teaching purposes. Information on request!

A very fine addition to the *Chopin* library is Victor album M-189, containing the *four Scherzi* (B minor opus 20, B flat minor Opus 31, C sharp minor opus 39 and E major opus 54), Arthur Rubinstein plays them brilliantly and with really fine style; his superlative technique and superlative musical intelligence meet every demand of these four great pieces. The recording is particularly fine.

Ignaz Friedman plays, and plays very well, indeed, on Columbia 2103-M, two of *Mendelssohn's Songs Without Words: Lost Illusions* (F sharp minor, Opus 67 No. 2) and *Sadness of Soul* (F major, Opus 53 No. 4). The recording is superior.

The great Spanish pianist José Iturbi has made his first recording, released on Victor 11593 and 11594. With exquisite delicacy and niceness of nuance he plays the *Mozart Sonata in A major*. This is one of the finest piano recordings available.

An admirable set of three 10-inch records for *Rhythmic Activity* has been issued by Victor, numbers 24525-24527. Each record contains six short pieces in contrasting rhythm, really good music of the type which should have frequent re-hearings. Olga Mendoza plays the pieces effectively; and one is glad that the piano was chosen for the set, because of its suitability for rhythmic work.

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ARMCHAIR GOSSIP

By E. S. B.

A STEADY HUM of opera premiers threatens to drown out the depression chorus these days. No sooner are we set agog by *Merry Mount* (Howard Hanson, Richard Stokes) than is heard the call to *Helen Retires* (John Erskine, George Antheil).

But capping the sheaf—really topping the lot, as they say in certain circles in dear old England—comes a new Russian effort by Tcherepnin (son of Tcherepnin) and Andreieff. The title is no less—and no more—than *Ol-Ol* (say it with listerine). Reviewers spoke kindly of it, but with reservations, upon its initial performance in this land of the free, which took place in New York early in February.

"PADEREWSKI, MUSICIAN AND STATESMAN," by Rom Landau, himself a Pole and biographer of another compatriot, Pilsudski, is fresh from the press to this desk. Time allows but a hasty scanning of its some three hundred pages, but it is obviously written with sympathy for and admiration of (in spite of a sincere aim to be impersonal) its illustrious subject. World figure for nearly half a century, Paderewski is already almost legendary, though still very much alive and able to draw capacity houses wherever he appears. And of how many can as much be said, at three score and thirteen?

A NEWSPAPER PARAGRAPH tells of the discovery of an enormous pearl, said to rival in size and beauty the finest of its kind ever found, *except for one thing*—a tiny worm has penetrated its heart, rendering it worthless.

There are a number of things to think about in that little story. Unblemished, the pearl would have been treasured as a rare and costly jewel. Yet so humble and seemingly insignificant a creature as a worm could rob it of its precious quality. Of course, for that matter, the lowly oyster gave it birth.

Men seek for pearls at peril of their lives; who knows where they may be found, or by what slight circumstance they may be missed? And what a tragedy to find the most beautiful gem of all rotten at the core—how thin the line 'twixt Good and No Good!

IN HIS RADIO PLEA on behalf of the Philharmonic Orchestra, given in conjunction with their regular Sunday broadcast on March fourth, Mayor LaGuardia of New York City had occasion to say a good word for music in the schools. Strongly in favor of a "musical democracy" where there shall be plenty of the best music made by the people for the people, the Mayor credits the schools with contributing notably toward that highly desirable end. Incidentally, Mayor LaGuardia, whose colorful career has made him one of the most talked-about

men in the country, said with evident sincerity that he had been a patron of the Symphony for some twenty years—not as part of a social routine, but because he loves good music. Which, all in all, is an excellent reason.

EDWARD ELGAR is no more. But wherever this English composer's works are played or sung, he will continue to live. To those who knew him only through his music, there has been no change.

Looking out on a wintry landscape, one recalls the loveliness of Elgar's *The Snow*, in which his musical setting matches the charm of Alice Elgar's words:

"O snow, which sinks so light,
Brown earth is hid from sight,
O soul, be thou as white,
Be thou as white, as snow . . ."

LAMENT AS WE MAY the many unsavory aspects of modern living, there are yet not a few signs of the essential decency of mankind for which to be thankful. Thinking now of Will Rogers, whose screen divertissements, clean and homely as they are, pack the house wherever shown. The masses who rush to view the latest sex drama are equalled if not overtopped by those who hasten to witness such wholesome antics as those of our jokester-philosopher friend Will.

Again, at the present moment, "Little Women" (of all things in an age of super-super-sophistication) is filling picture theatres to the brim, with waiting lines halfway down the block. Viewing the scene from this one angle alone, one cannot help feeling that the balance is ever and increasingly on the right side.

Life says "it is a fact that singing is extremely beneficial in certain cases of deafness. And vice-versa."

HAVE YOU A SPRING COLD? Here is a remedy which was offered over the air, according to *Literary Digest*: "To cure your cold, put a little menthol in your nose and then rub it on your chest." Must have been meant for Jimmy Durante, or possibly Cyrano de Bergerac?

For Sale

I looked at empty houses as I walked;
They stood so helpless, waiting all alone.
Where are the folk, I thought, who built with hope
These now deserted walls that once were homes?

The doors and windows stared in mute appeal;
No glint of light, no sound, no life within.
Will laughter, love and song come here again?
The solemn houses gave me no reply.

THE TERM "TORCH SINGER" has come and practically gone, and yet this department must confess ignorance as to what it really means. Some say that "torch" refers to the effect upon the listener, who is made to "see red", or because it "burns him up." (Supervisors will have to go to the vernacular to understand these rude allusions.) That explanation scarcely satisfies the enquiring mind, however. One remained still in the dark until the Voice from the Other Room called out, "What is all this talk about 'torch' songs—you mean *torch-er* songs, don't you?" Which settled the matter rather nicely, after all, so far as the Gossiper is concerned.

The *Musician* has lately been presenting a series of silhouettes in words by P. K. Thomajan. The latest is of that well-loved Metropolitan Opera star, Lucrezia Bori. Upon her, word-spinner Thomajan cannot lavish enough praise, even though his showers of glittering adjectives and dazzling similes fairly make the reader gasp.

Scintillating senorita, fastidious perfectionist, of colorful auras and arias, Jewel-of-the-Eye of the Diamond Horseshoe, Joan of Arc of opera, Bori the Magnificent—these are but a handful of posies plucked at random from his glowing bouquet. Or, shall we say, a few beams from his Aurora Bori-alis?

THIS IS THE ANNIVERSARY month of the once hysterical now historical Bank Holiday. But why bring that up?

THAT SO-CALLED impregnable Indiana jail, manned by a woman sheriff, if one may say it so, lately yielded up its star prisoner in the most disgraceful break known to criminal history. Dillinger, prima donna badman, disarmed (with suspicious ease, be it said) the entire guard about him and was on his way in record time. A hand-made pistol of wood did the trick. Where there's a Dillinger there's a derring, eh, Holmes? And no dilly-dallying, either.

JOSEPH H. BREWER, Jr., thirty-five year-old president of Olivet College, gave voice to a few more or less advanced thoughts upon the subject of education in his address made during the Founder's Day program which celebrated the ninetieth anniversary of that college.

There is to be a changed educational policy at Olivet. Of the announced ideas involved in that change, there is space here to set down but one. According to President Brewer, there are four basic misconceptions which lie at the root of what is wrong with education, the fourth named being the one with which these comments are concerned, viz., "The mistaken idea that education is a process of teaching rather than one of learning".

"It must be made constantly clear," says President Brewer, "that the function of the whole

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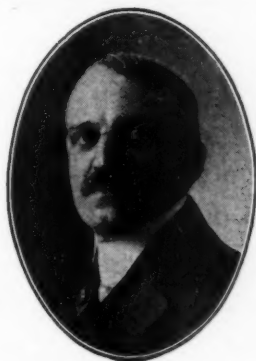
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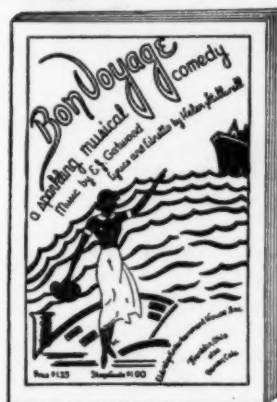
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college is learning, that that is its *raison d'être*, that all who are there are there for that purpose. The responsibility for getting an education must be placed squarely upon the student's shoulders. It must be made clear to him that it is nobody's duty in the college to teach anyone anything; that if he has come there, he has come to learn. . . . Of course, the college must inevitably stand to some extent *in loco parentis* to its students, but it, of all institutions, should be an example of enlightened modernity, not blindly and blindingly authoritarian in its attitude."

Does Professor Brewer recall the old saw, "You can lead a horse to water, etc., etc."? That has been as true of the fountain of knowledge as of the proffered trough from which old Dobbin refused to quaff a drop. But, worst of all, how this thing will interfere with football—My, My!



BOSTON'S BLUEST BLOOD succumbs to Hollywood. John Cabot Lodge is leading man, we are told, with Marlene Dietrich in her latest picture. Mingled with the murmur of the sweet vernal breezes is heard a muffled rustling as of Pilgrim fathers turning dizzily in their graves.



A FAVORITE COLUMNIST calls attention to a new sign displayed in the side entrance of his local city hall which, he says, "tells the entire story of this hectic age. In the Hooverian era prosperity was just around the corner. But after the first year of the New Deal this sign was erected and it says, 'Tax Collector Around Corner.'"

Yes, F. D. R. has well remembered the forgotten man—at tax time. Wasn't it Caesar who did well to look to his Ides of March?

In-and-About Chicago Music Supervisors Club held its last meeting prior to the biennial convention on Saturday, March 17, at the Woman's University Club. This organization has made a substantial contribution to the "Conference merger" in which practically all school music groups in the Chicago area have pooled their forces and activities, through the medium of the 1934 Convention Committee. By holding its annual festival as part of the Conference program, the Club is able to direct its full strength this season toward the one major objective. Preparations for the elementary and high school festival concerts, co-operation in the membership campaign and other pre-Conference activities are keeping the "In-and-About" forces very active. In addition, the group is planning a reception and tea for visiting officers and members of similar organizations, Sunday Afternoon, April 8, at the Stevens Hotel.

Classroom clinics were held in three Long Island (N. Y.) cities, February 5-7, under the direction of Russell Carter, State Director of Music, with the co-operation of the superintendents of schools on Long Island. These clinics were held at Oyster Bay, Freeport, Bayshore and Riverhead, and music teachers from nearby towns were invited to attend. The mornings were spent in classroom clinics, with various teaching problems demonstrated and taught in the classes. After luncheon meetings, the afternoons were spent analyzing and discussing problems of the various teachers. Each city requested that these clinics be annual affairs.

In-and-About Indianapolis School Music Club, newly organized the past fall, held its second meeting February 3. Nearly 200 teachers of music from all sections of Indiana have expressed their desire for membership. Meetings are being held four times during the school year. The purpose of the club is three-fold: (1) The promotion of music through the vari-

ous media of the school, home, community, higher educational institutions, broadcast programs, and social groups. (2) The promotion of mutual helpfulness and good fellowship. (3) The coöperation with all similar school music clubs in the state, and the North Central Conference and Music Supervisors National Conference. . . . Officers: President Ralph W. Wright, Director of Music, Indianapolis; Vice-President: Ada Bicking, head public school music department, Arthur Jordan Conservatory of Music; Secretary-Treasurer, Will H. Bryant, Terre Haute. . . . Committees: Program—Claude E. Palmer, Muncie; Lulu Kanagy, Indianapolis. Arrangements—Maude Delbridge, Elizabeth Kaltz Cochran, Indianapolis. Hospitality—Joseph Gremelspacher, Crawfordsville; Harold Winslow, Indianapolis; Ruth B. Hill, Anderson; Martin Schultz, Shelbyville. Festival—Edward B. Birge, Bloomington; Lowell M. Tilson, Terre Haute; Lorle Krull, Indianapolis; May Dorsey, Newcastle; William F. Wise, Indianapolis; Olive Grimsley, Bluffton; Carolyn Townsend, Martinsville. Radio—Hazel Kelso, Martinsville; Isabelle Mossman, Indianapolis; Inez Nixon, Frankfort. Publicity—Lenora Coffin, Indianapolis. Conference Affairs—Helen Hollingsworth, Indianapolis.

Music in Community Life

(Continued from page 35)

cities or towns in 34 counties. In one county the children came a distance of more than 100 miles to take part in the festival. The success of the 1933 Music Week in advancing music in the various communities as a wholesome form of recreation has resulted in the choice of the following slogan for the 1934 observance: "A More Fruitful Use of Leisure Through Music."

Male Chorus Progress

Not even the acute results of the depression prevented a continuance of the stimulus to "more and better glee clubs" provided by the Associated Glee Clubs of America. That federation of the male choruses of the country staged a number of important massed concerts during this period, including the following: A program by 350 singers from eight clubs of the Hudson Valley at Newburg, New York; the sixth annual state "sing" at Grand Rapids by 418 singers of the Michigan Male Chorus Association, in conjunction with the North Central Music Supervisors Conference; the annual contest and concert of the New England Federation, with 700 men in the massed chorus; the tenth festival of the American Union of Swedish Singers, with a chorus of 800, at Chicago; a program of the New England Federation before the Rotary International convention in Boston, and the first get-together of the Allied Male Choruses of eastern Pennsylvania at Stroudsburg.

General financial and political conditions made impossible of realization the plans of the Intercollegiate Musical Council for an intercollegiate and international student festival at Chicago during A Century of Progress. However, the regular contest activities of the American clubs were carried on during the season, culminating in the national competition at St. Louis, in which the winner was the glee club of Pomona College in California, the members of which had traveled three days and two nights in a day coach in order to be present. This final contest was prefaced by ten sectional meets in which 150 colleges participated, with a total of approximately 4,500 singers. At the present moment the plans for a national

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contest for 1934 are in abeyance, but the sectional meets will continue as usual.

A feeder for this college movement and a stimulus to better singing in the boys' preparatory schools is the present system of joint festivals by their glee clubs, as instanced particularly by the successful festivals of the New England schools. The policy is to encourage these festivals among the schools if they prove to be more efficacious than the contest movement, which was the initial impetus to better singing among the private schools for boys.

Women's Chorus Activities

Leaders in the development of a similar movement among women's groups are the National Congress of Parents and Teachers, with its stimulus toward the formation of Mother-Singers Choruses among the local P. T. A. groups; and the General Federation of Women's Clubs, with its campaign not only for better informal singing at club meetings but for the development of club chorals. The Federation also stimulated club singing by state choral contests.

An example of a kindred activity among colored groups, but covering mixed choruses, is the annual church choir contest conducted by the Manual Training School at Bordentown, N. J. A similar accomplishment of this sort is the third annual choral contest by church choirs and high school choruses under the auspices of the Fiske University Music School at Nashville, Tenn.

Adult Music Training

State organizations are now giving attention to the matter of providing musical training for adults, for their own enjoyment or in connection with emergency relief work. For instance, the State Extension Department of Massachusetts has arranged for an adult class, under the direction of Dr. Sigmund Spaeth, on the subject of "The Art of Enjoying Music." Relief funds are being used by the New York State Committee for the purpose of training unemployed musicians in the directing of group piano classes which are in part to be composed of adults. In Montana, the plan is to use unemployed music teachers in nursery schools for children whose mothers are working under re-employment plans. It is also planned in that state to have musical activity during the noon hour at sewing rooms and other places where people are working on relief projects.

Although financial conditions have cut down the amounts of money available for carrying on musical activities among industrial and commercial employees, the music in industry movement still continues, largely upon the initiative of the employees themselves, and their active interest in music projects already started.

Christmas Caroling

Christmas caroling by groups of "waits" continued in many towns, together with ambitious allied programs in some cities. An example of the latter was the sixteenth Christmas festival

at Flint, Michigan, which was a composite affair with the general title of "A Yuletide Festival of Song." In Louisville there was a central carol program around a municipal tree which was broadcast to the citizens in their homes.

A state-wide promotion of Christmas music activities for 1933 was planned by the California Federation of Women's Clubs under the auspices of its music committee.

Helping Agencies

The National Bureau for the Advancement of Music, 45 West 45th Street, New York City, and the Music Department of the National Recreation Association, 315 Fourth Avenue, New York City, continue to be the two agencies that through correspondence offer aid to all inquirers. In addition to this the Recreation Association offers the service of an organizer* on a cost basis. A recent announcement states that the Association is prepared to aid in the planning and administration of the various kinds of musical activities in communities, recreation centers, playgrounds, schools, homes, churches, clubs, and wherever else people may sing, play, or listen for the love of it. His aid can be given through demonstrations, institutes, conferences, and lectures or addresses, and also through surveys of the musical activities and resources already existing in the community.

*Mr. A. D. Zanzig, who is in charge of this work, is chairman of the M.S.N.C. Committee on School Music in Community Life.

Music Education Achievements Exhibits

THE Committee on Music Education Achievements Exhibits this year is attempting to assemble material to exemplify a few phases of the music program only, namely: (a) creative work; (b) courses of study; (c) music rooms and music equipment.

Peter W. Dykema has arranged to borrow from the library of Teachers College, Columbia University, courses of study assembled from all parts of the country.

Joseph E. Maddy, in connection with a study for the Research Council, is assembling blue prints, pictures, diagrams, and descriptive material concerning ideal music rooms, equipment, instrument rooms, music cases and mechanical aids that contribute to an ideal situation for music activities.

We are attempting to assemble some excellent examples of original composition by children in the grades, junior and senior high schools. All supervisors and music teachers who are doing this type of study are urgently solicited to send generously samples of the work. A suitable space will be reserved in the Stevens Hotel for the display of the material.

1. **Send Material** to Fowler Smith, Conference Headquarters, 64 East Jackson Blvd., Chicago, Illinois.
2. **Date:** Material should be delivered to Conference Headquarters by April 1, 1934.
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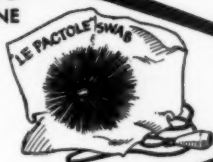
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MONDAY night is to offer one of the social highlights of the Conference through the cotillion sponsored by the Music Education Exhibitors Association. Immediately after the Monday evening concert, at about 10 o'clock in the Stevens Hotel, a cotillion will be opened by a receiving line made up of the President of the National Conference, the Presidents of the Sectional Conferences, representatives of the Chicago Committee, and the Conference office, giving every one who attends the cotillion an opportunity to meet and know these folks who are responsible for leading the Conference to success. There will be charming young ladies and courteous young men from the high schools of Chicago who will act as hosts and hostesses, helping everybody to get acquainted, enjoy the dancing to the well rendered rhythmic music of the "Arcadians" and to enjoy the light refreshments that will be available.

Your Conference membership admits you to this cotillion, which you will

find a pleasant close to the opening day of the Conference, as well as a helpful start of the week through having made the wider Conference acquaintanceships afforded by attending this event.

The Exhibitors Association is delighted to have the opportunity of sponsoring this cotillion. Incidentally, there will be an interesting and attractive souvenir program to retain as one of your Conference mementos.

Directory of Exhibits

Allyn & Bacon, Publishers, Boston, New York, Chicago, Atlanta, Dallas and San Francisco (519A). W. C. Parsal, Mrs. Bessie Weisiger, Inez Parsal, Mrs. B. V. Murphy, Mrs. W. C. Parsal. Textbooks in Music Appreciation.

American Book Company, Publishers, New York, Cincinnati, Chicago (521A). W. M. Morton, Genevieve Quayle, Ruth Flanagan. School and College Textbooks.

Associated Music Publishers, Inc., Publishers and Agents, New York City (536A). Ernest R. Voigt, Luigi Tomaselli.

C. C. Birchard & Co., Publishers, Boston (537A). Clarence C. Birchard (president), Nelson M. Jansky, M. Teresa Armitage, Thomas Moran. The Laurel Music Editions: school song books, choral specialties, collections, cantatas, octavo choruses, operettas, operas, orchestra music and training courses, textbooks on music and music education, toy orchestra material.

The Boston Music Co., Publishers and dealers, Boston (557A). Louis G. Brinker, Mrs. L. Grant, Arthur Pflock, Carl Fricke. Operettas for female voices. Choral Music for School use. Chorus books. The works of John M. Williams.

Buescher Band Instrument Co., Manufacturers, Elkhart (509A). F. B. Campbell. Complete line of Band and Orchestra instruments.

Carleton H. Bullis (534A). Exhibit of the Baldwin-Wallace College Theory Department.

Chicago Musical Collège, Educational, Chicago (548A). Rudolph Ganz, H. E. Ray. All branches of private and public school music instruction.

The John Church Co., Publishers, Philadelphia (539A). John W. Drain. Featuring successful choruses, cantatas, operettas, band and orchestra publications. (See Theo. Presser Co.)

Clark-Brewer Teachers Agency, Chicago (534A). Charles E. Lutton, Bertha McCune. Has an established reputation for contacting employing authorities and teachers. The music department has been in charge of Mr. Charles E. Lutton for twenty-three years.

Curtis Class Piano Course, Publishers, Chicago (502). Helen Curtis, Florence Horner, Dorothy Spalding, Eva J. Shapiro. Preparatory, First, Second and Third Year Music Books for Class and Individual Piano Teaching. Teachers Manuals, Keyboards, Music Racks, Writing Books, Flash Cards, Harmony

*Asterisks indicate firms whose advertisements appear in this issue of the JOURNAL. See Advertisers' Index on page 4.

BELOW is a condensed descriptive directory based on information supplied by the exhibitors, showing name of firm, room number, names of representatives who will be in charge, and certain of the items to be on display.

This list will undoubtedly be expanded by the addition of exhibits for which arrangements are not completed by the Committee at the time the JOURNAL goes to press.

Charts, Assignment Pads, Original Melody Verses.

***C. G. Conn, Ltd., Manufacturers, Elkhart, Indiana (556).** J. F. Boyer, George H. Way, Herbert Gutstein. Complete lines of Band and Orchestra Instruments.

T. S. Denison & Company, Publishers, Chicago (551A). Helen J. Demmar, Olive H. Ogle, E. F. Clipson. Entertainment material including Operettas, Musical Comedies, Minstrels, Songs and Plays.

***Oliver Ditson Company, Inc., Publishers, Boston (512).** C. L. Carter, H. A. Holden, H. Andrews. Music and its Literature.

Geo. C. Diver Music Co., Manufacturers, Chicago (535A). W. R. Nappe, Renold Schilke. Distributors of Gold Star band instruments and saxophones, as well as specialists in rebuilt band instruments.

***Educational Music Bureau, Inc., School Music Supply House, Chicago (505A, 507A).** C. Guy Hoover, Ina Snyder, Harold Bachman, Lillie Darby, D. S. Wheelwright, Betty J. Brown, S. D. Ward, Rodney Cummings, C. R. Alden, Leila Hudson. Showing school music materials of leading publishers. Supplies, instruments and equipment; glee club music, literature, texts, methods, folk dances, operettas, cantatas, rhythm band, harmonica. Band and orchestra music, books and collections, methods, ensembles, instruments of various makes, music merchandise; Home of the "Supervisors Service Bulletin."

Elkhart Band Instrument Co., Manufacturers, Elkhart, Indiana (509A). Complete line of Band and Orchestra Instruments. (See Buescher Band Instrument Co.)

Estate Organ Corporation, Manufacturers, Brattleboro, Vermont, Chicago (553). Arthur R. Dolbeer, Cora Whittiger, Peter Butzen, Jr., Claude Ball. The Estate Organ Corporation during the past six months has developed a new line of organs especially built for School Auditoriums and Class Rooms. Every Supervisor is invited to see this exhibit.

Fillmore Music House, Publishers, Cincinnati (561A). Wm. C. Jung, Herman Ritter. Materials for school bands and orchestras. Our educational series comprises three volumes of "Harold Bennett" band and orchestra folios, the most popular of all collections.

***Carl Fischer, Inc., Publishers, New York City (513A).** Arthur A. Hauser, Duncan McKenzie, Sylvia Voorhees, Mrs. M. H. Bowman, Edna J. Giesen, Charles J. Roberts. Carl Fischer and Oxford University Press Music; Books; Choral Works, large and small; School Octavo; Operettas; Band and Orchestra School Music; Special Ensemble works; Class Methods; Piano, Violin, Trumpet, etc.

CONTINUED ON PAGE SEVENTY-EIGHT

Music Supervisors Journal

Write for this **NEW** **BOOK**

LIMITED DISTRIBUTION TO SUPERVISORS, DIRECTORS & TEACHERS

Here's a book that you will value highly—one you'll keep for reference. It's brand new. Just off the press. Right up to the minute with details of the latest developments in band and orchestra instruments. Pictures and describes a complete line of NEW Conn models embracing many revolutionary improvements. Gives interesting glimpses of manufacturing processes and sidelights on the research facilities which enable the world's largest band instrument factory to keep pace with the exacting requirements of modern music.



CALL ON US AT CHICAGO

We invite you to visit us while at the Music Supervisors National Conference, Hotel Stevens, Chicago, April 8 to 13.

Ask for one of these beautiful books at our booth number 556 where you will find a most interesting display of instruments and educational material. If you cannot attend the Conference, mail coupon for this new catalog.

C. G. CONN, Ltd., 412 Conn Building, Elkhart, Ind.

March, Nineteen Thirty-four

Mail this Coupon

C. G. CONN, Ltd., 412 Conn Bldg., Elkhart, Ind.

Without obligation, please send me your new catalog and book of information on Conn Band and Orchestra Instruments.

Name _____

Address _____

City _____ State _____

Please give your title and school connection below:

*J. Fischer & Bro., Publishers, New York City (532A). Joseph A. Fischer. J. Fischer & Bro. will offer to the Supervisors a complete and comprehensive display of educational music—operettas, choral works in all arrangements, and instrumental compositions.

*H. T. FitzSimons Co., Publishers, Chicago (560). H. T. FitzSimons, Ruth FitzSimons, Mrs. Jessie Amick, Mrs. Gibbs. Publishers of school music, including operettas, cantatas, choral, orchestral and band, folk dance books and singing games, church music, etc.

*Sam Fox Publishing Co., Publishers, Cleveland, Ohio, New York City (520A). Leonard Greene, Harry Warner. Easy and advanced band and orchestra music; string, woodwind, violin, brass and other small ensemble folios. Concertized grand opera versions for mixed voices; also, part songs published separately and in collection form.

*Galaxy Music Corporation, Publishers, New York City (536A). Clarence Laubscher. Choruses; Madrigals, Elizabethan Part Songs—String Orchestra Music—Violin, Viola and Cello solos for class or individual performance—Piano and Vocal Music.

*Gamble Hinged Music Co., Publishers and Dealers, Chicago (504, 505, 507). Eugene E. Gamble, Nell A. Kjos, Mildred Campbell. Four general departments, Band and Orchestra, Choral, Sheet Music and Literature, will represent the most worthy educational and recreational publications. Noted musicians of the professional world will appear daily at stated hours for the express purpose of meeting with and discussing the problems of supervisors.

*Ginn and Company, Atlanta, Boston, Chicago, Columbus, Dallas, New York, San Francisco. Publishers. Donation, no exhibit.

*Hall & McCreary Company, Publishers, Chicago (528A). Welford D. Clark, Norman H. Hall, Charles A. McCreary, Desmond C. Hall, W. B. Lindsay. Publishers of "The Golden Book of Favorite Songs," "The Gray Book of Favorite Songs," "The New American Song Book," and other outstanding community song books and Choral collections.

*Hinds, Hayden & Eldredge, Inc., Publishers, New York City (532A). J. Tatian Roach. Publishers of "Universal School Music Series" by Damrosch, Gartner and Gehrken. Also basal and supplementary music texts for all grades from kindergarten through high school.

The Raymond A. Hoffman Co., Publishers, Chicago (502A). Raymond A. Hoffman, Mrs. Raymond A. Hoffman, G. A. Grant-Schaefer, Mrs. Adele Bohling Lee, Palmer J. Clark, Mrs. Estelle M. Clark, Vivian M. Connors. Vocal and Instrumental School Music Publications. New—Noble Cain's A Cappella Chorus Book—Clark's New Operetta "An Old Spanish Custom"—Grant-Schaefer's New Operetta "The Magic Fiddle" (or Paganini) and others.

*M. Hohner, Inc., Manufacturers, New York City (533). Charles B. Hohnmann, Paul F. Donath. An exhibit of Hohner "Trutone" Pitch-Pipes, Harmonicas, Piano Accordions, and material assembled to assist in the organization of school Harmonica Bands.

Frank Holton & Co., Manufacturers, Elkhorn, Wisconsin (536). E. L. Best, Elliott Kehl. Manufacturers of high grade brass, wind instruments including cornets, trumpets, trombones, mellophones, French Horns, baritone, basses, clarinets and a full line of saxophones, including cases for all of the above.

R. L. Huntzinger, Inc., Publishers, Cincinnati, Ohio (557A). Songs and Choral Music for School use. (See Boston Music Company.)

Indiana Band Instrument Co., Manufacturers, Elkhart, Indiana (550A). Indiana Band Instruments—strictly standard—moderately priced. (See The Martin Band Instrument Co.)

*J. W. Jenkins Sons Music Company, publishers, Kansas City, Missouri (526A).

*W. W. Kimball Co., Manufacturers, Chicago (534). James V. Sill, Ben F. Duvall, Ingrid Swanson. New, balanced, even tension scale pianos—a remarkable advance in tone quality and volume. Kimball pays every attention to construction detail insuring exceptional quality and long life—most essential for school pianos.

Directory of Exhibits

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*Asterisks indicate firms whose advertisements appear in this issue of the JOURNAL. See Advertisers' Index on page 4.

Leedy Manufacturing Co., Manufacturers, Elkhart, Indiana (556). (See C. G. Conn, Ltd.)

William Lewis & Son, Manufacturers, Chicago (530A). R. A. Olson, F. C. Lewis, W. J. Penery, J. M. Wolf. Band and Orchestra Instruments. Chicago agency King and allied brasses, Penzel-Mueller, Nurnberger, Moennig reed instruments. Own specialties in accessories. Own make bow instrument strings.

Lorenz Publishing Co., Publishers, New York City, Dayton, Ohio, Chicago (560A). C. A. Lehmann, Pearl Harvey, Mary C. Martin. Sing along with Lorenz Publishing Company who have for years specialized in Cantatas, Operettas and Choruses for schools. Competent attendants will gladly assist you at the exhibit during the Convention.

*Ludwig & Ludwig, Manufacturers, Chicago (507). Wm. F. Ludwig, Fred E. Larson. Drums, Bells, Xylophones, Rhythm Band Instruments. (See Gamble Hinged Music Company.)

Lyons Band Instrument Co., Manufacturers, Chicago (516). Howard Lyons, Mark Oettinger, G. E. Von Ness. Originators of the Lyons Rental Plan of supplying instruments to beginners. A complete line of standard make Band and Orchestra Instruments. Music test furnished free to schools.

*Lyon & Healy, Inc., School Music Supplies, Chicago, Cleveland, Ohio (512A). C. A. Johnson, Agnes Cross, Helen Makowski, Mrs. Mildred Gorin. America's Complete Music House, specializes in all classifications of school material including Band and Orchestra, Musical Literature and Text Books, manufacturers of the popular school model Harp.

*The Martin Band Instrument Co., Manufacturers, Elkhart, Ind. (550A). R. D. Wells, L. B. Dolan, R. C. Barney. Martin Band Instruments built throughout by hand.

*Messner Institute of Music, publishers, Chicago (561). W. Otto Messner, E. F. Scheer. Publishers of the Melody Way method of Playing Piano and Violin, Witherpoon's "Thirty-six Lessons in Singing," and numerous piano and choral compositions.

*Music Service (Educational Dept. New York Band Instrument Co.), New York City (532). Everything Musical—Band and Orchestra Instruments, Accessories. Music of all publishers, Methods, Operettas, Band, Orchestra and Chorus Music. American and Foreign recordings. Plans for organizing and financing young bands and orchestras. Rental plans.

National Broadcasting Company, Inc., (546A).

*Pan-American Band Instrument & Case Co., Manufacturers, Elkhart, Indiana (556). (See C. G. Conn, Ltd.)

Harry Pedler Co., Manufacturers, Elkhart, Indiana (550A). Pedler Clarinets—Precision built up to standard—not down to price. (See The Martin Band Instrument Co.)

Phi Mu Alpha Sinfonia Fraternity, (534A).

*Theodore Presser Co., Publishers, Philadelphia (539A). John W. Drain, Wm. D. Shaw, Milton G. Wood. World's largest stock of music of all publishers. Exhibit of favorite and new publications for all music education needs and allied music activities.

RCA Victor Company, Inc., Camden (513). Dr. Frances E. Clark, H. M. Winters, Marie Finney, Bess Daniels. Records, Radios, "Duo" Combinations, Photophone talkie projectors for home or auditorium, Centralized Radio, Text Books and Charts on Music Appreciation, Rural School Units, French by Sound.

*Willard Rhodes, School Concerts, Chicago (512A). Willard Rhodes announces a series of school concerts for 1934-35. You are cordially invited to a complimentary performance of Hansel and Gretel, Chicago Woman's Club Theater, Tuesday afternoon at five o'clock.

*G. Ricordi & Co., Inc., Publishers, New York City (517A). Dr. Renato Tasselli, Managing Director, Giuseppe Interrante, Business Manager, Clarence Plate. Instrumental and vocal music; band arrangements; miniature orchestral scores; classic editions; choral works, cantatas, part songs; choral music with orchestral and string accompaniment.

Rubank, Inc., Publishers, Chicago (533A). Joseph Urbanek, Harry Ruppel, Elleen Malee, Mildred Lotus. Publishers and dealers of Band, Orchestra and Instrumental Music. Methods, Solos, Duets, Trios and Ensembles. Band and Orchestra Folios. Specialists in Ensemble Music.

E. C. Schirmer Music Co., Publishers, Boston (504A). E. C. Schirmer, Jr. (Vice-President). Specialists in Choral Music, Sacred and Secular. Our activities cover the entire realm of Musical Literature, American and European. Publishers of the Concord Series, Harvard, Radcliffe, Vassar, St. Dunstan and "A Cappella" Series.

*G. Schirmer, Inc., Publishers, New York City (556A). Kathryn Anderson, A. J. Powers, Mary Malone, Edgar J. Hansen, Earl B. Hall. Publications covering all types of musical activities for public schools, elementary grades through universities (textbooks and supplementary teaching material included), Catholic institutions, private schools, private teachers and community and concert organizations.

The Arthur P. Schmidt Co., Publishers, Boston, New York City (523A). C. B. Wheeler, Una L. Allen. Publishers of educational music; choruses, operettas, cantatas, anthems, songs; instrumental music for piano, organ, violin, orchestra and various ensembles; works of Edward MacDowell, and Schmidt's Educational Series.

The School Musician, Publisher, Chicago (529). Robert L. Shepherd, Gretchen Preuss, Marian Plueger. Official organ of the National School Band, and National School Orchestra Associations. Published monthly, September to June.

*Silver, Burdett & Company, Publishers, New York City, Newark, San Francisco, Boston, Chicago (553A). Frank D. Farr, E. L. Hodson, Olga E. Hieber, Frances Settle, Charles E. Griffith, Gladys E. Hooper. Vocal and Orchestra materials for basal and supplementary use in grade, junior, and senior high schools; music text books in the field of music education for colleges and universities.

*Clayton F. Summy Co., Publishers, Chicago, New York City (509). Dr. Preston Ware Orem, Albert H. Foster. Text Books for Music Education; Physical Education and Dancing (with music); Operettas; Song Books, Choral music; Theoretical Works; Important Pianoforte Publications, including Instructors. Class Books, sheet music; Vocal and Instrumental.

*The H. N. White Co., Manufacturers, Cleveland, Ohio (515A). K. L. Webber. Manufacturer of Three Lines of Band and Orchestra Instruments. The King; The Cleveland; The American Standard.

The Willis Music Company, Publishers, Cincinnati, Ohio (557A). School Operettas, School Orchestra by Maddy and Giddings. Choral and Band Music. (See Boston Music Co.)

*M. Witmark & Sons, Publishers, New York City (557). Richard Kountz, Clarence F. Parrish, Jean Gage. Cantatas, Operettas, Octavo (including A Cappella), Band, Orchestra, Ensembles, Collections, Textbooks and Methods.

The B. F. Wood Music Co., Publishers, Boston (509). W. Deane Preston, Jr., Nicholas A. Lang, Jr. School music material for Choruses, Band, Orchestra, Rhythm Band; musical literature and text books. Featuring Wood Octavo Series and Criterion Band Book.

*York Band Instrument Co., Manufacturers, Grand Rapids, Michigan (537). Karl B. Shinkman. York Band Instrument Company showing super-quality 1934 model York Instruments and popular-priced U. S. A. Instruments. Examine and try these unusual instruments.

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The Kimball is the most widely used of all pianos by Schools, Colleges and other public institutions. They know what it means to buy a value that is backed by ample resources, experience, modern manufacturing, long established reputation for fair dealing and satisfaction to user.

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